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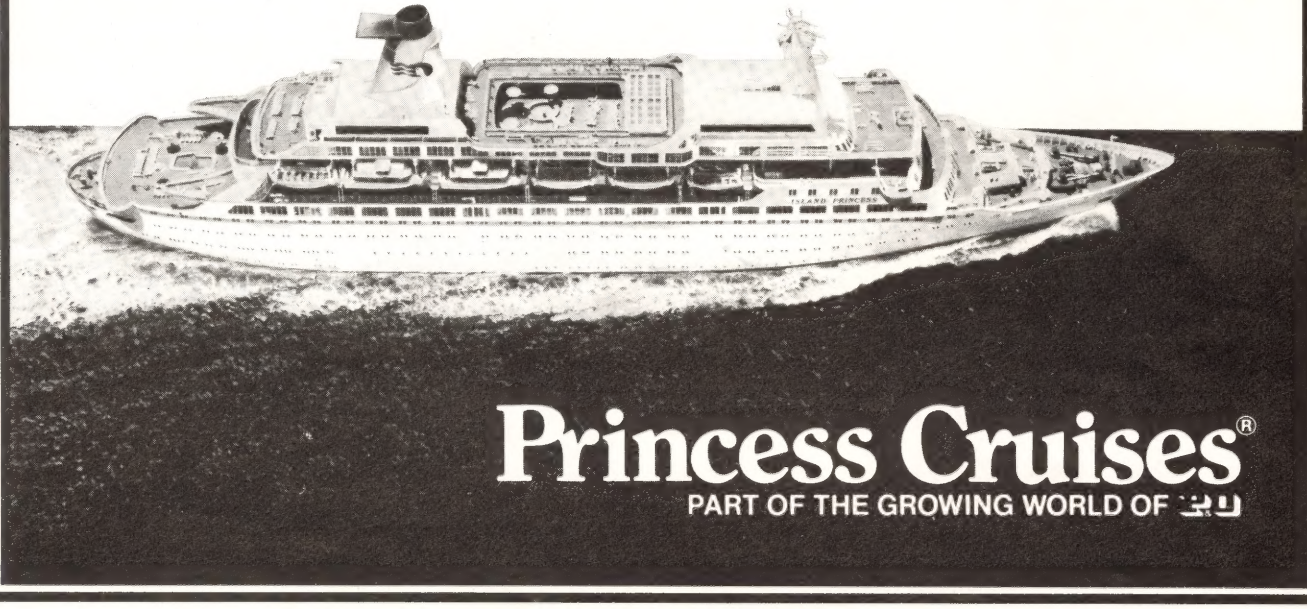

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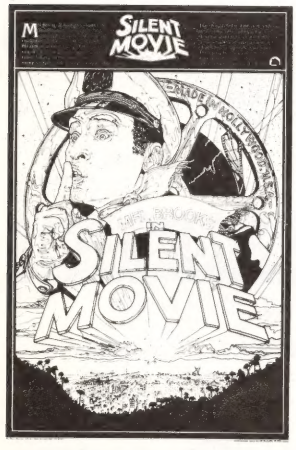

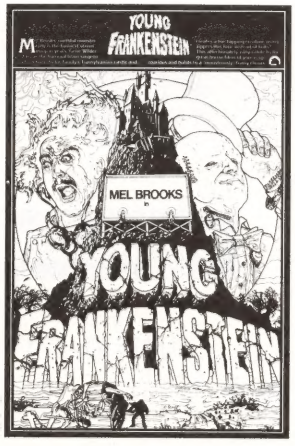

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Hollywood
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VOLUME 13, NO. 3 JUNE 1979/$1.50

COVER:
Humphrey Bogart and Lauren Bacall met, starred, fell in love and married while they were at Warners. This special photo is reproduced by Yani Begakis. In future issues HSM will pay tribute to the other great Studios.

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For details on our Dealer-Sales program contact Circulation Manager at Hollywood Studio Magazine. P.O. Box 5815, Sherman Oaks, Calif. 91413.

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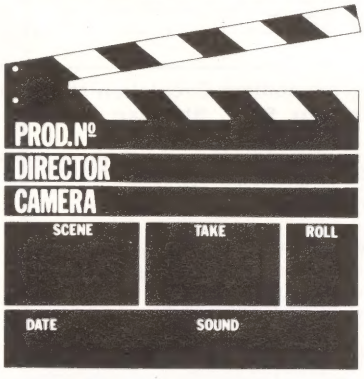

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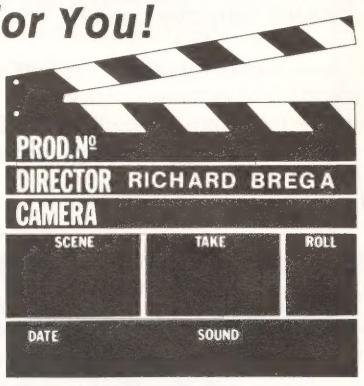

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MOVIEREEL

VINTAGE FILM SHOWINGS

A number of theatres in the United States have turned to the showing of vintage and foreign films.

The urge of the young to see the great product of the silent picture days as well as the early days of the talkies has created a new market in some areas. In Los Angeles a dozen theatres are now attracting the "eighteen to thirty" age group while others are directed to senior citizens.

Also in the Los Angeles area houses now specializing in Japanese films, some present Spanish-speaking pictures while a number show nothing but Chinese movies.

In several large centers we find the same urge to again view older pictures, many made in the silent years. New York, Boston and San Francisco have houses specializing solely in showing the older popular movies.

STAR BRIEFS

Lauren Bacall will portray a Broadway musical star in the suspense thriller "The Fan" based on Bob Randall's best seller. Norman Wexler, who scripted Stigwood's "Saturday Night Fever," will encore on "The Fan." Bacall won a Tony Award in 1970 for her work in the Broadway tuner, "Applause." Principaal photograph on "The Fan" is skedded to commence in September on Gotham locations . . . **Jerry Colonna** is "resting comfortably" in the cardiac care unit of Riverside Hospital following a heart attack. Colonna, 74, was admitted to the hospital April 5 after suffering the attack at his Studio City home . . .**Bugs Bunny's** 40th anniversary this year is being marked by Warners with a new animated feature consisting of five complete Bugs Bunny shorts and scenes from 24 other cartoons. The 92-minute picture premiered in Salt Lake City,

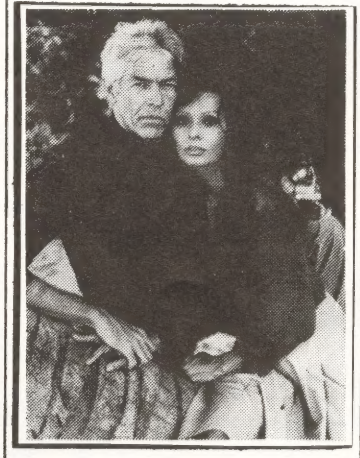
Actress Ms. Irene Dunne and Hollywood's Park's President Mervyn LeRoy, are using their combined skills to find the winners. They enjoyed an afternoon of racing from the Director's Lounge.

Columbus and Houston . . . "Can't Help Falling in Love," popularized by **Elvis Presley,** will now be recorded by **Engelbert Humperdinck** for Epic Records . . . **Carol Lynley** is moving back to Beverly Hills after a sojourn in New York. Carol who has appeared in 29 films and on countless television series, said in an interview that her current unfulfilled fantasy is an unfinished cookbook . . **Tony Martin** and **Cyd Charisse** to the Houston Music Center, June 16 . . . **Jerry Lewis,** in Palm-Aire, Fla., for "Hardly Working," his first film in seven years, hired an entire circus (Emmett Kelly Jr's.) for a week in the pic Lewis directs-stars in . . . **Donna Reed,** in town from her new home in Tulsa to loop "The Best Place To Be," stopped at the Hartford to catch "October" with friends Fonda and Saint . . . **Amanda Blake** guest for American Cancer Society benefit, Jacksonville, Fla . . .**Tony Curtis** joins Walter Matthau, Julie Andrews and Bob Newhart in the cast of Jenning Lang's "Little Miss Marker" for Universal. Walter Bernstein directs from his own script. Matthau is executive producer.

Shirley MacLaine and **Anthony Hopkins** will star in a new romantic comedy for producer Martin Ranshoff, "Consenting Adults" is due to begin with principal photography this November in New England, with lensing skedded for Dartmouth College and a ski resort in Vermont.

WAYNE IS ROCK MODEL

Australian sculptor Bratt-Livingston Strong paid 100 dollars for a 100 lb. piece of rock that threatened beach homes before it was reluctantly rolled down a Malibu hillside to considerable local fanfare.



● **Sophia Loren and James Coburn star in "Firepower".**

Strong said he wanted to carve into it the face of "a man of great strength."

"After they dynamited the rock and I selected my piece, the slab possessed such strenght I decided I needed a man of great strength and character to do it justice."

"I chose Wayne because he's done so much for the world in terms of entertainment and has such a great love of life — and he's a real rock himself."

MEXICO MOVIE BRIEFS

Linda Christian will show her paintings (for selling, not for giving away anymore) at the gallery of the Hotel Camino Real, New Mexico City . . . Guillermo Rossell de la Lama, Secretary of Tourism announces that Durango would be the site of an international film festival in October . . . Director **Vicente Minnelli** and fiancee **Lee Anderson** houseguests of **Erich and Della Koenig** in Acapulco for a few days of rest and sun. Lee said that **Liza** was in London for a Command Performance for the Queen after finishing an engagement at the National in Brazil. After an eight-year courtship, Lee says that she and Minnelli will be married sometime this year . . . **Charlton Heston** will coproduce "St. Patrick's Battalion" with Lance and Alan Hool, according to the brothers who are currently wrapping "Cabo Blanco" in Barra de Navidad with Lee J. Thompson as possible director of the former as he finishes the latter . . ."**Guyana: The Murder of the Century,**" a 2.5 million dollar production about the bizarre mass suicide of 900 followers of People's Temple cult leader, Jim Jones, in Guyana last year, is being shot in Mexico by Mexican director Rene Cardona Jr.

The movie, the most expen-

Continued on Page 42

WARNERS MADE OVER 1800 FILMS:

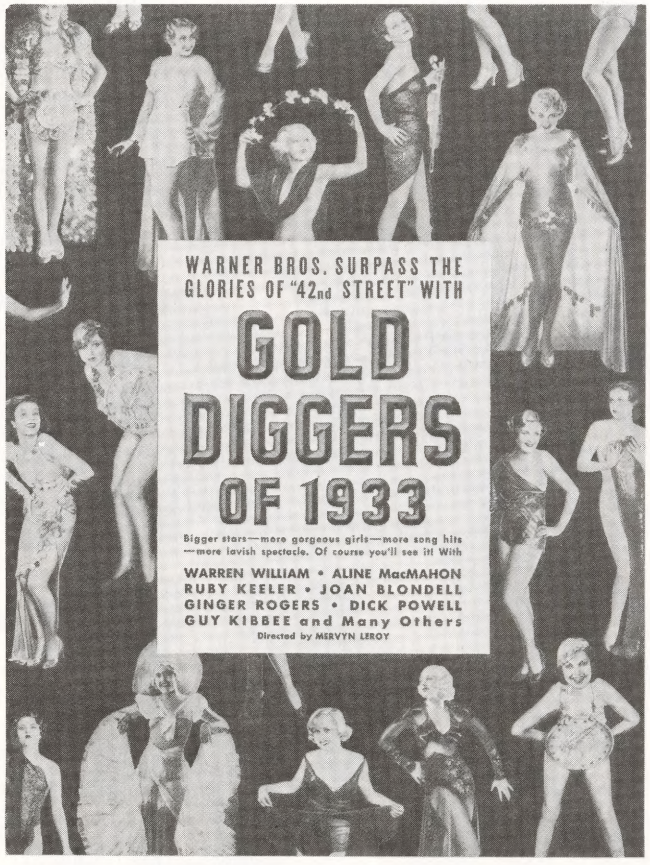
Scenes from their top movies

Here's a montage of famous Warner Brothers films.
How many do you remember?

Warner Bros: As time goes by

by Lisa Mitchell

HERE'S LOOKING AT YOU, KID: 50 years of Fighting, Working and Dreaming at Warner Bros., by James R. Silke. originally published 1976).


WARNER BROS. SURPASS THE GLORIES OF "42nd STREET" WITH
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Bigger stars—more gorgeous girls—more song hits —more lavish spectacle. Of course you'll see it! With
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GUY KIBBEE and Many Others
Directed by MERVYN LEROY

John Garfield rebelled against pretty-boy roles where he always got the girl; Pat O'Brien was unhappy because he never, ever got the girl; whereas all Jack Warner wanted, we are told, was another star he could rely on, like his favorite, Rin Tin Tin. Writers were needed, but not wanted, and producers were called "supervisors" — to keep them in their place.

Whatever. The studio gave us over 1800 films — more even than M.G.M. — and, during its heyday, stamped them with an unmistakable flavor of "asphalt and silver."

"Warner Bros. had a style, a look," James Silke says, and he proceeds to describe in brisk, crisp narrative, the heart's blood of a studio whose movies have now entertained five generations of filmgoers. He shines brief arcs, reilluminating faces and philosophies of a parade past; fleshing them, flashing them at us in rapid fire sketches, moving right along. He refocuses our eyes on those sweet glimmer girls in their "satin scanties," tapping their little hearts out — or on the cool dames who were ruthless and "Good. Awful good," like Mary Astor pursuing "the black bird." We see Bogart's 25 dollars-a-day plus expenses-detective/code hero in a pin-striped suit, and the great Bette Davis up there at the top of a staircase, "Right where she belongs."

In the early days of the Brothers Warner, we read that Sam "believed in" sound, so Jack invested, putting armed guards around their innovative Vitaphone equipment that would soon alter forever the history of the cinema itself. But where many of Silke's tales may make fascinating reading, beware a little: some seem to be repeats of apocryphal chestnuts misleadingly presented as truths. E.G.; we are told that the brothers were so thrifty, Jack was a maniac for turning off light switches and that Harry actually went around picking up bent nails on the sound stages and straightening them with his teeth. (If that were true and he was that money-mad, he could have also picked up some extra cash by doing such nature-defying feats as a side-show entertainer. Or endorsing tooth powders?)

There are lively anecdotes, such as the one about director, Michael Curtiz supposedly throwing real rocks at Errol Flynn in a scene where he didn't like the star's reaction to fake ones. There are candid, human "quotes" (one assumes they are), such as Olivia de Havilland's comment on her steamy relationship with the redoubtable John Huston: "It only took me 27 years to get over it."

The coffee-table volume contains hundreds of splendid photographs: stills from the films, gallery portraits and the sharpest color plates in any movie book I've seen. And, best of all, there are pages and pages of beautifully reproduced vintage fan magazines covers, old movie posters and lobby cards, "so the memory can indulge itself."

But — BUT — how dare a book like this — scattered with multitudinous cross-references of titles and names — not be indexed! How can anyone ever use it for research? Surely the publishers figured on the film scholar's interest as well as the average movie fan's, and it's such a cheat (particularly for $25!) not to be able to look anything up, or if once you've read something, never to be able to find it again! And, when practically every departmental contribution is cited, how can the famous Warner Bros. Cartoon Factory — where geniuses like Chuck Jones were giving the world Bugs Bunny and Daffy Duck (and Disney its only real competition) go totally unmentioned?

Ah well. What's good and fun and entertaining about the book is worthwhile enough to spend time with (borrow from the library or from a friend), to buy for one's own when you're feeling self-indulgent or to give to a film-fan friend when you're feeling generous. There are some terrific fundamentals here — especially graphically — and when all is said and done, I guess it's like Dooly Wilson sang in "Casablanca:" ... the fundamental things apply, As Time Goes By. ☆

Portions of this article originally appeared in the Los Angeles Times.

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THE DOLE BANANA COMMERCIAL — The TV Commercial that never made it to the tube, because it was considered too suggestive. See what we mean when Miss Hawaii dances to the music of Pink Floyd. COLOR
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THE LUCY-DESI CIGARETTE COMMERCIAL — America's fun loving couple is busy on selling their fans on running out and buying some cigarettes. This same reel also features a bonus blooper commercial of a girl "flubbing" her lines. B/W
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THE LONE RANGER PIZZA ROLL COMMERCIAL — That man from Lark and the Lone Ranger and Tonto star in Stan Freeburg's classic commercial. Clayton Moore & Jay Silverheels star. Have a Pizza Roll Kemo Sabay? COLOR
SUPER-8 SOUND-$7.95

GENO'S HEAD HUNTER COMMERCIAL — Another funny gag commercial by that mad genius. . .Stan Freeburg! Character actor Dave Willock stars. A perfect companion to the Lone Ranger Pizza Roll Commercial. COLOR
SUPER-8 SOUND-$7.95

THE WORLD'S MOST FAMOUS BLOOPER — While doing a sketch with some dancers, TV Host Garry Moore danced along with them, by throwing his leg out in time with the music. Since he wasn't wearing any pants, every time his leg went out, so did something else. Poor 'ol Garry! B/W-Quality is only fair with picture and sound on this film.
SUPER-8 SOUND-$7.95

KING KONG VW COMMERCIAL — A combination of stop motion effects and funny plot line, makes this funny film for all! A great parody on the "Original" King Kong. This reel also features silent test footage. COLOR
SUPER-8 SOUND-$7.95

LONE RANGER OPENING & COMMERCIAL — The famous "Hi-Yo Silver" opening is featured, with a very hilarious commercial showing the Lone Ranger, played by Clayton Moore, teaching two kids on how to fire a rifle. B/W
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Bogie & Bacall- Warner's B & B

by Lee Graham

Bogart and Lauren Bacall in "To Have And Have Not" (1944). They were the right chemistry and made three more films together.

Humphrey Bogart and Lauren Bacall are two of a handful of stars whose names are synonymous with Warner Brothers.

He had made nine forgettable films before his performance in "The Petrified Forest" made an impact on movie-goers and critics. However, he did not make a great impression on Jack Warner. Although the studio was making a wave of gangster films, and Bogie did 29 of them in the three years following "Petrified Forest," he remained low man on the gangster lineup headed by Paul Muni, James Cagney, John Garfield, George Raft and Edward G. Robinson.

Strangely enough, it was four of these top favorites, Muni, Cagney, Raft and Robinson, who inadvertently furthered Bogart's career when they all turned down "High Sierra." This picture left the fans clammering for Bogie, but Warner felt the actor lacked sex appeal, "He's a tough guy . . . not a ladies man."

When George Raft refused to trust his talents to an unknown director, John Huston, in "The Maltese Falcon," he unknowingly was giving Bogie his chance at stardom. Offscreen at this period, Bogie's battles with Jack Warner were second only to those with his hard drinking wife, Mayo Methot.

"Casablanca" changed Bogart's image and he became an unlikely screen hero. Hoping to duplicate that romantic success, the studio put him in "To Have and Have Not" with a new leading lady, Lauren Bacall. She was 19, he was 44 and they fell hopelessly in love. By the time they were making their second film together, "The Big Sleep," Bogie had talked the jealous Mayo into divorcing him. He and Lauren were married ten days after that divorce was final in 1945. They had twelve years together during which they appeared in three more movies including a cameo in "Two Guys From Milwaukee."

Bogie was the leader of the Holmby Hills Rat Pack and "Baby" Bacall was the Den Mother. Between den meetings ("If you remain sober around drunks, it gets to be a crashing bore"), she gave birth to two children. And, after nine suspensions, because he wanted better parts, Bogart was in a position of eminence at Warners and one of the highest paid stars in Tinseltown.

Humphrey died of cancer twenty-two years ago at the age of 56. But a Bogart cult has sprung up making him more durable than famous lovers like Gable and Tyrone Power, for example, whose deaths have not brought their movies back into vogue. ☆

PORTRAIT SHOT OF HUMPHREY BOGART

THE BIG SLEEP

KEY LARGO

Lauren Bacall always displayed guts, humor, energy in her fascinating film roles.

Bacall is back and Knopf has her book

by Robert Kendall

The rains came, and so did the crowds! Lovely Lauren Bacall was back in town on a whirl-wind publicity tour for her new Knopf autobiography, "By Myself!"

Lauren has been much in evidence lately, having appeared on numerous radio and TV talk shows around the country, and the same day she was autographing books in Los Angeles, she appeared on the taped Phil Donahue syndicated TV show from Chicago. All local television stations covered her two-day autograph parties; one at Pickwick Books in Hollywood, and the following day at May Company on Wilshire in Los Angeles.

I got a chance to speak to Lauren when she autographed a copy of her book for me. I told her how much I enjoyed her appearance on the Donahue Show that same morning.

Lauren's blonde hair, radiant blue eyes, and striking figure are as stunning in person, as in films. Bacall fans who crowded the main floor of the May Co. were nostalgically recalling her appearance on stage locally in the play, "Applause." Many were discussing her movie roles, and how much they enjoyed her performances.

Pamela Cokely, a Knopf Publishing Co. representative, told me how tight her schedule was. "She has no time to herself at all," she explained, "She will be phoning John Wayne today. They co-starred in Wayne's last movie, "The Shootist," in which Wayne ironically portrays a man who courageously faces his bout with cancer. And then she must catch her flight back to New York. But she'll return to California in a month to star with James Garner in a Robert Altman movie, "Health."

Flashing a radiant smile, Lauren continued autographing books, listening to her fans tell her how much they've enjoyed her film roles. While the fans revel in the warm, witty fun-loving personality of Lauren Bacall, it appears obvious she is having a wonderful time too. For she greeted them all graciously, laughing, smiling, and having a ball.

EXCERPTS FROM "BY MYSELF"

by Lauren Bacall

Interesting excerpts from "By Myself" by Lauren Bacall, her fascinating biography which has become a national best seller, published by Alfred A. Knopf of New York City.

"My mother and father were divorced when I was six. We lost track of my father when I was eight. He gave me a watch once -- not a very good one. I wore it for a while, then gave it to Mother for safekeeping. The next time I saw him, he asked me where the watch was. "I gave it to mother to keep for me." "Get it," he said. I did -- and he took it -- end of watch."

***

"After graduation from high school I attended the American Academy of Dramatic Arts. I modeled in the garment industry while attending the Academy. I also sold a publication called Actor's Cue at 10¢ a copy. It had listings of producers' offices, plays being cast -- all pertaining to theater. I would stand in front of Sardi's accosting producers. I also ushered at the Schubert Theatre for $8.00 a week. Loved being around live theater and seeing great plays."

***

"I continued to pound pavements. They were casting Johnny 2 x 4. It called for a large cast. I got a part as a walk-on. I was on a cloud. Salary $15.00 a week. After eight weeks the show closed."

***

"Max Gordon was casting a new comedy called *Franklin Street.* I read for a part in the play. I got the part. The play opened in Wilmington, Delaware, but closed after the Washington run. The year 1942 turned out to be my last time spent in the theatre for 17 years."

***

"Sometime in November, 1942 I met an English writer named Timothy Brooke who knew an editor of Harper's Bazaar. That fact, and his growing attachment to me started the chain of circumstances that would reshape my life. I met the editor at Tony's, a little club in the east Fifties. I was introduced to him, and through him had my first sitting for Harper's Bazaar. From that day on, my life would take a different course."

It all began for Bacall in her unforgettable film bow in "To Have and Have Not" with Humphrey Bogart.

Fans lined up around the block at Pickwick Book Store and in long lines at May Co. in Los Angeles for a personally autographed copy of Lauren's autobiography, 'By Myself.'

"The January issue of Harper's Bazaar was on the stands at the end of December. Only one picture, but it was my first in a national magazine and everyone cared about that. I had posed in a white blouse. It was to be a double-page spread. I went to St. Augustine, Florida to pose for pictures also. In the February issue of Bazaar along side one of my pictures was printed "Worn by the young actress, Betty Becall." (my name misspelled, but who cared?).

***

"About mid-February Harper's called, and said there were stacks of letters asking who I was and where I could be reached. Howard Hawks wanted to know about me. Charles K. Feldman, his agent and partner wanted to know if I would come to California for a screen test. If they like the test, they would sign me to a personal contract."

***

"Howard and Charlie said the test was excellent. They told me that they intended to wait for just the right part for my introduction to the movies. I found an apartment in Beverly Hills at 275 South Reeves

Continued on Page 46

Lovers-on-screen and off-screen, Lauren Bacall and Humphrey Bogart in "Dark Passage."

Humphrey Bogart and Lauren Bacall starred together in the Raymond Chandler classic, "The Big Sleep."

Kay exuded glamour and distinction — a stylish star.

This photo shows why Kay was known as the screen's best dressed woman. She was the essence of good taste.

Kay Francis— Forever Fashionable

by George Eells

EXCERPTS FROM "GINGER, LORETTA AND IRENE WHO?"

It was the depression and the film industry was in turmoil. In the midst of the panic Warners gambled by starting its Great Talent Raid. Having previously lured Edward G. Robinson away from Paramount, it signed Pathe's Constance Bennett for two films at $30,000 a week. Angered by Paramount's invasion of Philadelphia (an almost all-Warner town) with its own theatre, Warners began negotiations with Paramount contractees Ruth Chatterton, William Powell and Kay Francis.

At Paramount Kay's defection was particularly resented. She had been developed from an unknown and was on her way to stardom. Warners promised she would soon be elevated to solo stardom and groomed as the "quality star" successor to Ruth Chatterton.

Kay quickly learned that the atmosphere at Warners was as hectic and impersonal as at Paramount. The Factory, Warners stars sometimes sardonically called it. Popular players like Joan Blondell occasionally found themselves working in three productions simultaneously.

From the first Kay remained aloof. Starlets called her Miss Francis, never Kay. Olivia de Havilland, who arrived on the lot later, recalled that ingenues were afraid to speak to Kay in the makeup room because she seemed old and remote.

For all their promises, publicity, and coddling, Warners gave Kay neither script nor director approval. Her third and fourth films there teamed her with William Powell. In "Jewel Robbery" there were quibbles about her performance, but "One Way Passage" turned out to be a memorable achievement.

Having promised her star treatment, Warners offered Kay a succession of potboilers. Where originally there had been flaring hope and aspiration, she now merely attempted to make the most of whatever was offered, earning her salary and saving it.

Her marriage to Kenneth MacKenna during this period ended because as often happened the charming, cultured Kay Francis was transformed by frustration and alcohol into a frightened, battling little Katie Gibbs. MacKenna maintained a gallant silence during their quarrels and divorce.

Genevieve Tobin says, "Kay and I made two films together, but we were not friends at all. I felt she snubbed me and at first I thought it was mean of her. But later I decided that beneath those velvety eyes there must have been some tragic thing that made it so she couldn't really be friends with anyone."

Kay sank to portraying nobly suffering clotheshorses while Bette Davis had become the preeminent actress on the lot. When it was announced that she was being assigned to Bryan Foy's cheapie unit, Jack Warner waited for her to demand a release from her contract. Instead she informed him, "You can put me in B's, C's or Z's."

Warner, hard-nosed as he had threatened to be, assigned Kay to six quickies. When her true feelings finally burst forth, she confirmed that the relentless campaign to scuttle her self-esteem had succeeded.

However, she returned to Warners years later as Gloria Warren's mother in "Always In My Heart", although she nor Jack Warner ever forgave each other.

Kay died of cancer in 1968 at the age of 68. The major portion of her almost $2,000,000 estate went to Seeing Eye, Inc. of Morristown, New Jersey. Kay had felt that the loss of sight was the most tragic fate that could befall anyone.

Kay Francis and William Powell in the most successful of the seven films they did together, "One Way Passage," a swank tearjerker.

In "The Keyhold" (1933), Kay inherited as her leading man, George Brent, then married to Ruth Chatterton whose star was declining while her rival's (Kay) was ascending. Kay and George did five more pictures together after this one.

Kay Francis' (nee Katie Gibbs) life had promised to turn out gloriously. She had been a poor but beautiful teenager who flourished on the periphery of society during World War I. She had seemingly married well before invading the theatrical world just as Broadway was flowering. Then, turning to the newly thriving talkies, she had grown rich and famous as their highest paid glamour star. In her heyday she had been idolized by audiences, sought out by rich and sophisticated friends and pursued by innumerable dashing suitors.

Where had it all gone wrong?

Perhaps Kay unwittingly gave the answer during a summer stock engagement in Ogonquit, Maine when Bette Davis dropped by after a performance. The two actresses went out for a drink and fell into a discussion of the contemptuous treatment they had received when their usefulness to the studio had diminished. Bette told of the embarrassing circumstances surrounding the filming of her final picture, "Beyond the Forest," while Kay more than matched those stories as she recalled the series of harrassments and humiliations she had suffered as the movie czars had attempted to force her to break her high-paying contract. Eventually, Bette asked Kay why she had endured the treatment for so long.

"I wanted the money," Kay said.

Bette Davis shook her head, "I didn't. I wanted the career."

And in that exchange is pinpointed not only the difference in talent, but in aspiration as well. ☆

Ann Sheridan– The oomph girl

by Anthony Cassa

In 1939, after appearing in 40 films, Ann Sheridan was named the "Oomph" girl. "Oomph" did for Sheridan what "It" did for Clara Bow. "Oomph" was charm, beauty, class and sexiness. It was also a publicity gimmick. This was the second time Ann had won a studio glamour contest and it was the second time that winning was a turning point in her career.

Ann Sheridan was born Feb. 21, 1915 in Denton, Texas. Her parents named her Clara Lou and she used this name in 16 of her early films.

As a young girl, Clara Lou had no thoughts of Hollywood or acting. In fact, she had hopes of becoming a teacher. After high scholastic standings at Robert E. Lee school and Denton High, Clara Lou entered North Texas State Teachers College.

It was while she was a freshman there that Clara Lou came to Hollywood's attention. Paramount was conducting a "Search for Beauty" contest and Clara Lou's sister, Kitty, decided her hazel eyed, long legged sister could win. She sent her photo to the Dallas News.

Clara Lou was preparing for the fall semester when she received a phone call from John Rosenfield, the Dallas News editor, saying "Paramount's going to put you in a movie. You and 14 other girls won parts but you're the only girl from our state."

Not wanting to let Texas down, 18-year-old Clara Lou left for Hollywood. Paramount put Clara Lou Sheridan and the other girls in "Search for Beauty." The only thing she had to do was look pretty and that she did.

Having no further use for the young ladies who won the trip to Hollywood, Paramount gave them their tickets home. Clara Lou was ready to leave when Paramount offered her a contract. She was the only contest winner who said she could ride a horse, so the studio figured they could use her in Westerns.

Her first film as a professional was the George Raft-Carole Lombard starrer, "Bolero." After fourteen more pictures Clara Lou changed her name to Ann Sheridan.

Billed as Ann Sheridan, Paramount put her into six more features before letting her go in 1935. As a $75 a week player Ann claimed to be able to perform a number of odd skills including whistling through her fingers and bulldogging a steer.

Her career was at a standstill until Warner Bros. signed her to a contract which lasted twelve years. At Warners, Ann was transformed into the million dollar "Oomph" girl and screen goddess.

The studio got her started with the Humphrey Bogart vehicle, "Black Legion" (1936). The following year Ann was given a part in "The Great O'Malley," starring Pat O'Brien.

Meanwhile Ann had been dating actor Edward Norris. Even before she began "The Great O'Malley" she and Norris were wed. The marriage lasted one year and ten days.

1937 and 1938 were busy years for Ann. She starred in "San Quentin" and several other little known films such as "The Footloose Heiress,' "Wine, Women and Horses" and "She Loved A Fireman."

Then came her first real break. Warners cast her opposite James Cagney in "Angels With Dirty Faces." At this juncture the studio decided it was time to enter Ann in another nation wide contest. She won and became the "Oomph" girl.

Kings Row (1941) with Ronald Reagan revealed an acting depth not seen in her earlier pictures.

City for Conquest (1940) was the down-to-earth redhead's third and last picture with James Cagney.

Her first film as the new "oomph" girl was the Errol Flynn western, "Dodge City." Then followed such big budget productions as "Castle On the Hudson" with John Garfield; "Torrid Zone" with Cagney; "They Drive By Night" with George Raft; and "Kings Row" with Robert Cummings.

Ann had a reputation as a fighter for better working conditions and higher pay. In 1941 she went on a six month strike contending a star of her magnitude should be paid more than $600 a week. However, Jack Warner would not give in and she returned to work.

1942 Ann married Warner Bros. busy star, George Brent. This union led to more heartache for Ann — it lasted only 263 days. It would be twenty-three years before she would marry again.

Sheridan kept right on working making 17 films between 1942 and 1954. During those years her constant companion was publicist Steve Hannigan. When Hannigan died in 1953, Ann went into a long period of mourning.

By 1956 her career in movies was just about over. She made "Come Next Spring" at Republic and "The Opposite Sex" for MGM in which she was dropped from customary top billing to fourth under June Allyson, Joan Collins and Dolores Gray.

However, in her last film, "The Woman and the Hunter," she received top billing once again but the picture was a far cry from her successes at Warner Bros.

Her film career over, Ann turned to the stage and co-starred in two productions with Scott McKay, "Kind Sir" and "Odd Man In." When

In the forties Ann was firmly established as a sizzling comedienne and torchy looker.

McKay's wife, actress Joan Morgan, sued for divorce in Manhattan Supreme Court, she named Ann Sheridan correspondent. Later, in 1966, McKay married Ms. Sheridan.

Ann's next venture was television. She began work in the soap opera, "Another World." After appearing in six episodes she was taken out of the show by her producer and given the lead in his new series, "Pistols and Petticoats."

However, the series was not destined for a long run. After six months of filming Ann was rapidly losing weight. The cast broke up for Christmas vacation at the end of 1966. When they returned in January everyone was shocked at the sudden change in Ann who was very frail.

Each day's filming was more difficult for the star. She had trouble walking and frequently had to grasp for props placed nearby for her.

"We thought she would pull through," said producer Joe Connelly. "She had such courage." But Ann did not pull through. One day she called to say she was too sick to make it to the studio. Ten days after that call, on Jan. 21, 1967, Ann Sheridan died of cancer at her San Fernando Valley home. She was fifty-two. Her husband, Scott McKay, was at her side.

And so another star of Hollywood's Golden Era was gone. ☆

Sexy poses like this earned Ann the title of *Oomph Girl.*

The Fate of the Warner Bros. actresses

by Kirk Crivello

Hollywood Studio Magazine's photo gallery of the actresses that attuned to the Warner Bros. style. The studio that cultivated its reputation on musicals and movies depicting the social trends of the era. A Warner player always had a certain look, a feel that separated them from the glossier stars of MGM, Paramount and Fox.

Bette Davis and Joan Blondell in "Three On A Match". (1932).

Barbara Stanwyck, Geraldine Fitzgerald and **Nancy Coleman** battled for their inheritance in "The Gay Sisters" (1942). Stanwyck endured because of a willingness to change with the times, altering her screen image. Fitzgerald and Coleman enjoyed brief prominence.

The sorority of Warner Brothers gifted heroines brought absolute conviction, brisk exuberance, and sheer enjoyment to both Warners' most ambitious productions and assembly-line programmers of the 1930's and 1940's. Within the two decades, Warner Bros. developed (and often worked to exhaustion) an extraordinary, sometime off-beat variation of leading ladies. The studio looked after them, nourishing their investment, and they protected these bulging battery of contract players.

They were seldom permitted the luxury of being casual and candid. If the girl had looks and ambition, the studio totally controlled her career, shrewdly shaping her new image and policing her offscreen comportment. If the public got a glimpse of her, it was likely to be smiles by a swimming pool, tennis court or emerging from a limousine on the arm of Ronald Reagan or Wayne Morris at the Mocombo or a premiere. They were designed for long wear, hard use and instant identity. Once they became known, it was another story, Warner Bros. had no conception of how to use their actresses most effectively.

When stars like Bette Davis and Olivia de Havilland plotted to obtain their release after numerous suspensions, it ended in Superior Court. Davis lost her fight in England while Olivia's victory is called the de Havilland Decision in the law books. Both stars immerged to greater triumphs.

Others, less fortunate like Kay Francis, Ann Dvorak, Jean Muir and their careers destroyed once they rebelled about undemanding parts. It's reported that Jack L. Warner intimidated them in print as appearing temperamental and difficult.

The careers of most of these talented ladies ended long ago, along with the studio contract system itself.

Stars or merely familiar faces, they all contributed to the often memorable output of work produced at Warner Brothers during the Depression and World War II.

When Bette Davis was recently asked about how she felt leaving Warner Brothers, she replied, "I feel very fortunate that Mr. Warner was my boss for eighteen years. Despite our many professional disagreements, I think he ended up with great respect for me, and I hope he thanks me for those seven sound stages that I built at Warners. ☆

The intense **Ida Lupino** and endearing **Joan Leslie** in "The Hard Way." It netted Ida the New York Film Critics Award as 1943's best actress. Leslie scored sensationally as the lame girl befriended by Bogart in "High Sierra" (1941).

Geraldine Brooks made her debut in Joan Crawford's "Possessed" (1947). At a New York memorial service, Brooks paid tribute to the star who gave her 'love and kindness,' only to pass away herself a few months later.

Janis Paige had a breezy, vivacious personality, while Dorothy Malone took the deHavilland role in the remake, "One Sunday Afternoon" (1949).

Aline MacMahon, Ginger Rogers, Joan Blondell and Ruby Keeler in "Gold Diggers of 1933."

Doll-face **Marian Marsh** started off with John Barrymore in "Svengali" and "The Mad Genius" (1931) crashing to a mediocre career. Ruth Chatterton's hauty style began to wane by 1934, when they co-starred in "Lady of Secrets" (1936) with Lionel Atwill.

Jane Bryan, the protegee of studio queen Davis, gave a stunning performance, as the doomed governess in "We Are Not Alone" (1939). From left to right: Bryan, Mary Maguire, Lana Turner and Ann Sheridan pose for publicity photos at Santa Anita Racetrack.

Warners big build-up for **Eve Miller** went haywire, while **Patricia Wymore** ran off and married Errol Flynn. They co-starred with Kirk Douglas in "The Big Trees" (1952).

In "Three Secrets" (1950), **Ruth Roman, Patricia Neal** and **Eleanor Parker** showed their star-quality to varying degrees. Neal left Hollywood, returned to win a Oscar.

Virginia Mayo, James Cagney and Doris Day in "The West Point Story." (1950).

Alexis Smith would have her biggest success on the Broadway stage in the 1970's. Jane Wyman, Alan Mowbray, Smith and Ann Sheridan in "The Doughgirls" (1944).

Kay Francis projected a presence and throaty voice that depression-ridden ladies admired. At press party for "Hollywood Hotel" (1938) opening. Preston Foster, Francis, Verree Teasdale and early WB star Louise Frazenda.

Warners wanted to team real-life sisters **Joan Fontaine** and **Olivia de Havilland** in "Devotion" (1946), an idiotic biopic on the Brontes Sisters. But, in view of their strained relationship, cast Ida Lupino. Ida, Nancy Coleman, Olivia de Havilland and Paul Henreid in "Devotion" (1946).

Bette Davis' directness, considered by some to be difficult, is still her shining quality. Regal beauty **Anita Louise** and **Jane Bryan** as "The Sisters" (1938).

"Marked Women (1937) marked a turning point for **Bette Davis.** The other 'hostesses' were **Lola Lane, Mayo Methot, Isabel Jewell** and **Rosalind Marquis.**

Eleanor Parker would reach her zenith in "Caged" (1950). She was just another hopeful in "Hollywood Canteen" (1944) along with Julie Bishop, Joyce Reynolds, Faye Emerson, Andrea King, Parker, Dolores Moran, Lynne Baggett and Virginia Patton.

When **Bette Davis** took a suspension rather than play a lady lumberjack in "God's Country and the Woman," she was replaced by Beverly Roberts. Visiting the set is friend, Margaret Lindsay. Roscoe Ates was featured.

Bouncy blonde **Jane Wyman** inherited the hard-boiled newsgirl "Torchy Blane" from Glenda Farrell. She and future husband Ronald Reagan supported Priscilla Lane and Wayne Morris in "Brother Rat" (1938).

Ann Dvorak made an enormous impact as erratic, ill-fated ladies; Margaret Lindsay and Jean Muir were kept busy and unrewarded. Top to bottom: Robert Light, Dvorak, Dick Foran, Lindsay, Franchot Tone and Muir in "Gentlemen Are Born" (1934).

Gale Page, Lola Lane, Rosemary Lane and **Priscilla Lane** as "Four Mothers" (1941). The Lane Sisters became enormously popular from the first of their series, "Four Daughters." Page, who wasn't a Lane Sister, teamed with Bogart in "Crime School" and "You Can't Get Away With Murder" (1939).

Marie Wilson had her chance to become a big star when Marion Davies refused "Boy Meets Girl" (1938). At ribbon cutting ceremony opening 'Starlet Row' dressing rooms. Clockwise: Eunice Healey, Alma Lloyd, Paula Stone, Jean Sennett and Marie Wilson.

The whole world loves Shirley Temple

by May Mann

May Mann has kindly written this interesting feature on her friend Shirley Temple, as an exclusive for Hollywood Studio Magazine. Shirley's many devoted fans and members of the Shirley Temple Fan Clubs have especially requested updated information on their favorite star. HSM thanks Mae Mann and Shirley Temple for the opportunity of publishing this interesting article.

"How are you, May? It's so good to hear your voice" replied Shirley Temple, "after such a long time too." Shirley's was the same bubbley, effervescent, happy, unaffected voice I remembered when we first met, and she was the most famous actress in the world: the child star of all time. It was in Salt Lake City, Utah and as "Miss Utah" I had been asked by the governor to greet Shirley and her parents. Shirley was such a delight then. She is such a delight today.

"Congratulations Shirley," I said now, "on being named one of ten of the 'Most Feminine Women in the World' for 1978-79 by the famous Dr. Franklin L. Ashley." His annual list was given at the Feminine Womens gala honoring him as the "Worlds Most Ideal Man." "Pat Nixon, who annually makes all national popularity polls," I recalled, "was one of the women on the list with you."

"I was honored," Shirley replied. About Dr. Ashley, we discussed how he had put Ann Margret's face back to perfection after 32 bones had been smashed in it, after her tragic fall in Reno — and of course Phyliss Diller's new beauty for which she constantly praises Dr. Ashley. Shirley was interested in his humanitarian work, all gratis for the Vietnam and African children, victims of war for which his dedication has named him a "Great Worldwide Humanitarian."

***

"Shirley," I said, "the reason for my call — you are requested to accept a great honor to add to all of your others at two big charity events here in Los Angeles. Can you make it?" Shirley consulted her calendar and replied, "I'm sorry, but I'll be off to Asia with my husband for some fishing. And for the second one I'll be entertaining a delegation from Belgium here in San Francisco. I'm sorry. Please thank everyone for thinking of me."

One has no idea how busy Shirley is today — it seems without any let-up from her official positions as Ambassador for the United States to the Republic of Ghana, 1974-76 (how those people love her), and then as Chief of Protocol of the United States in 1976-77, until the change of administration in the White House.

***

"Remember when we were both 'cigarette girls' for the Ida Mayer Cummings Ball, Shirley?" I recalled. "Yes." "You, Shirley, and Elizabeth Taylor, and George Murphy always introduced the twelve of us with a blair of drums while the orchestra played 'A Beautiful Girl is Like A Beautiful Melody.' Each girl came out individually under a spotlight to be introduced holding her cigarette tray. It was a great thrill." Shirley was the star who received the most applause, Elizabeth Taylor second, and "me." I was there somewhere.

***

At sixteen I was West Coast Editor of a new Magazine "Miss America" for teenagers. The publisher and his beautiful wife, Martin and Jean Goodman, flew out from New York to meet the teen stars I wrote about in my column, "Hollywood's Younger Set." Delighted to meet Shirley, they gave a big luncheon party and presents for her. I can still see Shirley sitting at the head of the long table as honoree. There were other times: one when Atwater Kent honored Shirley, Elizabeth Taylor and me at a lovely teenage party at the lavish Capo di Monte estate atop the hills of Bel Air.

When Mr. Kent entertained royalty, some kings and queens from Europe, of course, Mary Pickford, America's "sweetheart" was always asked to be his official hostess at these very selective events, and Shirley Temple when she was available.

***

Shirley and I could have stayed on the long distance for hours had we owned Don Ameche's Alexander Graham Bell — which we didn't.

"They're bringing out another new Shirley book. There's a new one every year," Shirley laughed, when I asked her "What's new?" As for her famous collection of over 3000 dolls which have been on loan to museums, she now only loans a few at a time, and not the complete collection. Last

year and all other years the manufacturers bring out new Shirley Temple dolls.

***

"My father is 91," she disclosed when I recalled meeting her very personable father and her lovely mother. "He is out playing golf. My mother," she added sadly, "passed away a couple of years ago." Shirley reaffirms that being a child star for her was fun and good times, "because my parents saw to it that it would be that way." The miniature original Shirley Temple cottage and its enclosed white fenced garden still stands at 20th Century Fox Studios. It is now used as an office inside, I might add, by necessity for very short executives.

***

Shirley and I have talked frequently via long distance these past few months. She loves her fans she said, and her home which is in Northern California has a wonderful view of a beautiful lake.

Shirley's letters are treasured because she hand writes and so promptly. She was surprised when I said, "By sheer coincidence Dr. Ashley bought your childhood home on Rockingham Drive in Brentwood, and only recently moved away. Phyliss Diller lives just down the road." Shirley's thanks in the second line of her letter was for numerous clippings I saw and mailed her from the newspapers here and in New York, being named Dr. Ashley's "One of the World's Most Feminine Women." Which everyone well agrees.

Mary Pickford and Shirley Temple will always be the world's two most beloved stars.

***

It is interesting how Shirley today shares and gives of herself and her fame. Here it is in "The Biographical Highlights of Ambassador Shirley Temple Black" from the White House:

Shirley Temples prove Hard to find

They lined up with parents and waited for hours just to imitate Shirley Temple, but apparently little girls aren't what they used to be.

The innocence and appeal of the dimple-faced, ringlet-coiffed child star is not so easily found.

Hopeful young girls in California, Illinois and Texas have already gone before director Walter Bernstein, looking for a girl to star with Walter Matthau in the remake of Miss Temple's "Little Miss Marker."

Eight-year-old Stephanie Pember of New York was among 200 looking

for a chance after the role. She admits that she hasn't had much acting experience. She did play the part of a reindeer, she says.

However she doesn't know anything about "Little Miss Marker" or Shirley Temple.

But as far as Casting Director Deborah Brown is concerned, it doesn't matter. Stephanie and 14 others from around the country will test before the camera, and when they do, only three things will count. "I'm looking for someone who will immediately have some sort of very natural appeal, with a certain amount of innocence and a waifish quality about her." N.Y. API

Biographic Highlights

BIRTH:
April 23, 1928 - Santa Monica, California
FAMILY:
Husband - Charles A. Black, President, Mardela Corporation
Children - Linda Susan Black (Mrs. Roberto Falaschi), Charles Alden Black, Jr., Lori Alden Black
CURRENT ADDRESS:
Woodside, California 94062
EDUCATION:
Private tutelage; Westlake School (California), 1945
Fellow, College of Notre Dame, Belmont, California
PRESENT ASSOCIATIONS:
Board of Directors, Fireman's Fund Insurance Company
Board of Directors, Del Monte Corp.
Board of Directors, BANCAL TRI-STATE Corp., & Bank of California
Board of Directors, World Affairs Council of No. California
Board of Directors, United Nations Association (USA)
Member, Council on Foreign Relations, Inc.
Member, Nat'l Comm. on United States China Relations, Inc.
Member, Sierra Club (1954 to present)
Member, Commonwealth Club of California
Member, League of Women Voters
Member, American Society of International Law, Washington, D.C.
FORMER ACTIVITIES:
Ambassador of the United States of America to the Republic of Ghana, 1974-76
Chief of Protocol of the United States of America, 1976-1977
Council of Environmental Quality, Executive Office of the President, Special Assistant to the Chairman, 1972-1974
Delegate, USSR-USA Joint Commission, Moscow, 1972 and 1973, Cooperative Treaty on the Environment
Deputy Chairman, U.S. Delegation, Preparatory Committee, UN Conference on Human Environment, Stockholm, Sweden, 1970-1972
United States Delegation, UN Conference on the Human Environment, Stockholm, Sweden
United States Representative, 24th General Assembly of the United Nations, New York 1969- 1970
U.S. Citizens' Space Task Force, Office of the Vice President, Washington, D.C.
Director, Co-founder and Member of Executive Committee International Federation of Multiple Sclerosis Societies
United States Commission for UNESCO
Board of Directors, National Wildlife Federation
Advisory Hospital Council, State of California, Member
Health Facilities Planning Council, San Francisco, Member
Health Facilities Planning Association, San Francisco, Member
Board of Directors, Bay Area (San Francisco) Educational Television Association
Board of Directors, Walt Disney Productions
Candidate, Republican nomination, United States Congrees
Former actress, playing leading roles in more than 40 major motion pictures and 50 major television productions

On the Scene with Lee Graham

Hollywood Today

(Photos courtesy of USC, Yani Begakis & Frank Edwards)

Olivia de Havilland recounting her court battle with Warner over a contract dispute. With her on the panel are Pat Buttram, M.C. Hal Kanter and writer Julius Epstein (*Casablanca)* who noted that the picture of Jack over the dais was "exactly the look he had when he fired you."

Jack L. Warner was many things to many people — star maker, ulcer giver and tycoon. He was known for his good qualities, but equally well known for his battles with employees.

Friends of the USC Libraries held a tribute to the most famous of the fabled brothers: "The Colonel: An Affectionate Remembrance of Jack L. Warner." The dinner at USC's Town and Gown was one the irreverent Jack would have loved. Practically everyone on the panel had been fired or suspended during their days at Warners.

Appropriately the evening ended with a film clip from that gem of gems in the Warner crown, "My Fair Lady."

Lee Graham and Tom Drake with Gale Sondergaard who won the first Best Supporting Actress Oscar for Warner Bros. *Anthony Adverse* ('36).

Remembering
JACK WARNER

Mervyn LeRoy, Warners' "Boy Wonder" in the late twenties, with Mae West. Mervyn remembered he was selling papers in San Francisco when he met Warner.

Jane Bryan gave up her promising career at Warners after 18 pictures to become Mrs. Justin Dart.

Debbie Reynolds and Olivia de Havilland.

Craig Stevens and Alexis Smith met working in a long-forgotten Warner Bros. film, *Steel Against The Sky,* and married the following year, 1944. With them is Dennis Morgan, in from his ranch near Fresno just for the evening.

Debbie Reynolds tells how J.L. changed her named from Mary Francis: "He came up with Debbie when he saw a dog killed across the street and asked its name." Panel member Efrem Zimbalist Jr. enjoys the story.

LEE GRAHAM . . . MAN ABOUT TOWN

Humphrey Bogart look-alike watches Martha Hyer greet Paul Henreid as Genevieve Bujold and Hal Wallis say "Play it again, Sam" to the piano player. It's happening at "Casablanca" party launching Wallis restrospective in Palm Springs.

Brian Bedford receives congratulations from another Britisher, Juliet Mills, at soiree following his opening in "Deathtrap" at the Huntington Hartford.

Lisabeth Scott, with her hair longer than ever, chats with date, writer David Columbia, at Beverly Hills party.

Durable glamour girls Greer Garson and Rita Hayworth at the Heritage Ball in the Beverly Wilshire Hotel.

Hal Brent Wallis lacks the flamboyance traditionally associated which big-time Tinseltown producers. But it would be hard to imagine a more flamboyant party than the one the Palm Springs Desert Museum gave to launch a Wallis restrospective.

Since **"Casablanca"** is Hal's personal favorite of the almost 300 films he produced, appropriately we were transported there for the evening. Not only on the screen, but with a Moroccan martketplace and food (lamb, moussaka, etc). It all took place at Rick's cafe and just to make the evening totally "Casablanca," the piano player, with a Humphrey Bogart look-alike standing nearby, gave us "As Time Goes By" continually. So often in fact that guests were tempted to say "Don't play it again, Sam."

***

The guest list is a name-dropper's delight. Where else would you find former President Gerald Ford (he told me his wife was in Pittsburgh making a speech for cancer research) mingling with one-time political foe, former Governor Ronald Reagan. It isn't likely elsewhere you'd meet heart specialist Dr. Michael De Bakey being introduced by Barbara and Frank Sinatra.

***

Long retired actresses Bonita Granville and Jane Bryan showed friends their names on posters of Wallis films lining the wall -- the former in "Now, Voyager," the latter in "We Are Not Alone." Reagan recalled "When I first came to Warners via the sports world, they didn't want the pictures good, they wanted them Thursday." "Casablanca" co-star Paul Henreid remembered Hal's "taste, talent and integrity," and read telegrams from Wallis leading ladies including Katharine Hepburn, Bette Davis, Ingrid Bergman and Dolores Hart, who is now a mother superior in a Connecticut abbey. Charles Jarrott, director of two Wallis films, "Anne of the Thousand Days" and "Mary, Queen of Scots," referred to the producer as "the man who made the goldern era more golden."

Among Wallis alumni were Merle Oberon ("Till We Meet Again"); Richard Thomas ("Red Sky at Morning") and Genevieve Bujold who was "Anne of the Thousand Days."

While his wife, Martha Hyer, beamed proudly, quiet, friendly Wallis acknowledged, "This means a great deal to me."

***

The Broadway hit, "Deathtrap," settled down at the Huntington Hartford for a three month stay. The star, **Brian Bedford**, had been touring in the show five months and is continuing on the road for seven more.

Following the opening, a select group traipsed upstairs to the Players Bar for buffet supper hosted by co-producer Alfred de Liagre, Jr.,

Robert Stevens and Maureen O'Sullivan as Professor Higgins and his mother in "Pygmalion" at the Music Center's Ahmanson.

Jill Clayburgh relaxes at reception following Long Beach opening of "In the Boom Boom Room."

with his wife, former MGM actress, Mary Howard, and the Hartford's director, James A. Doolittle, with Barbara Rush.

The center of attraction was Bedford. His fascination with the theatre began when he was a kid at Yorkshire and his godmother took him to English pantomine. Although Brian tried Tinseltown and made a few films here in the sixties, he confided that he'd like to get back into pictures after "Deathtrap" ends the tour.

Unlike Brian, Juliet Mills, at the party with her husband, Michael Miklenda, has been making movies since she was 11 weeks old when she played the infant daughter of her real life father, John Mills, in "In Which We Serve." Ann Miller left early as she was packing for New York where she was rehearsing "Sugar Babies." Ann told me the musical will be at the Pantages sometime in June before going on to Broadway.

The party for columnist **Irv Kupcinet** and his wife, Essee, hosted by Hamburger Hamlet's Marilyn and Harry Lewis (he was under contract to Warners before he became a tycoon) is becoming traditional. This year's black-tie affair was even more lavish than last year's. Chicago Kup runneth over! The rugged ex-pro footballer, who has become as synonymous with the Windy City as the Loop, was all over the Lewis' Beverly Hills mansion greeting friends.

Ray Bolger and Jack Haley were at the bar reminiscing about the days when they were the "Scarecrow" and "Tin Man" in "Wizard of Oz." Others in the mob: Lizabeth Scott of the sultry voice and David Columbia; Alexis Smith and Craig Stevens; Jayne Meadows and Steve Allen; Eva Gabor and Frank Jameson; Rosemary and Robert Stack; Phyllis Diller and Tom Hartzog; Rosemarie and Danny Thomas; and two popular actresses of yesteryear, Helen Mack and Sue Carol Ladd.

***

Time have changed! And so has the theatre! This was never better illustrated than with the opening of two shows on consecutive nights. The play of the seventies, David Rabe's **"In the Boom Boom Room,"** had sex, nudity, violence and gutter language, then George Bernard Shaw's **"Pygmalion,"** first produced 65 years ago, had wit, charm, and beauty.

The best thing about "Boom Boom Room" at Long Beach's Center Theatre, was the riveting performance of **Jill Clayburgh.** It's interesting to note that losing this role to Madeline Kahn on Broadway six years ago, Jill found a movie career. It was then Jill decided producers prefer TV and film actors to stage actors. The first success came with the TV movie, "Hustling." From there it's been a succession of films like "Gable and Lombard," "Silver Streak" and "An Unmarried Woman," for which she came close to winning an Oscar. Jill has two movies coming out, "Starting Over," in which she is reunited with Burt Reynolds, her co-star in "Semi-Tough," and Bertolucci's "La Luna," in which she sings for the first time on screen.

Jill, who prefers sleep to parties, came alone to the midnight soiree after the "Boom Boom Room" opening because her husband, the play's author, David Rabe, had to take his little boy, Jason (by a previous marriage), back to their rented Beverly Hills home. When not working Jill and David live in rural Pennyslvania.

***

That brings us to the Center Theatre Group's production of "Pygmalion" at the Ahmanson. Robert Stevens and Roberta Maxwell were wonderful but the big surprise was **Maureen O'Sullivan** who had never been on a stage until the sixties when she made her debut in Broadway's "Never Too Late." Since then she has constantly been on stage either in New York or London, or touring.

"Me Jane," she said to Tarzan in the primitive jungles of Hollywood back in 1934. Maureen's movie career had started as a Colleen of seventeen in 1929 when she played opposite Irish tenor John McCormack in "Song of My Heart." But it was as Tarzan's mate that she became most famous. And those pictures with Johnny Weissmuller were only a few of her 80 films.

The widow of director John Farrow, mother of four daughters and three sons (one of whom, Michael, was killed in a plane crash), Maureen, as Mrs. Higgins in "Pygmalion," was as pretty as when she was "David Copperfield's" Dora. It's incredible that she is almost as well known as "Mia Farrow's mother" as for her notable 50-year career. ☆

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Men who create Monsters & more.

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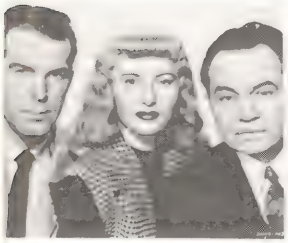
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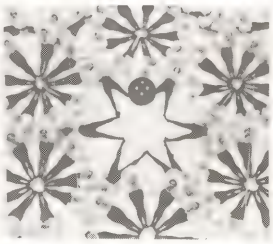
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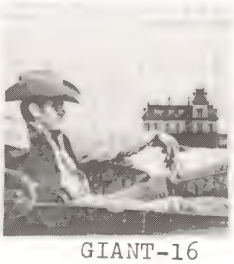
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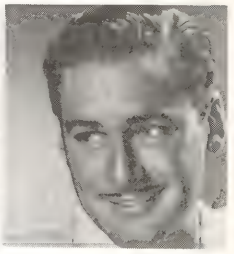
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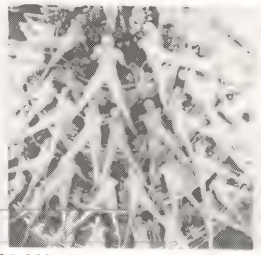
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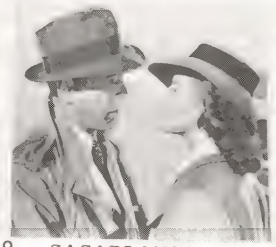

CASABLANCA-29

WHAT'S UP DOC-30

TEMPORARILY REDUCED PRICE SPECIAL

Buy 1-4 photos from this ad and save 20% off regular price!

Buy 5 photos from this ad and save 35% off regular price!

ORDER BY NUMBER at $2.00 each for 1-4 photos, or 5 photos for $8.00. All orders **must** include $1.75 for postage and handling. California residents please add 6% tax.

Photos offered here are standard size 8" x 10" black and white glossy prints. These fine quality pictures are sent to you in a mailer with heavy cardboard protection. Aside from the photos in this ad, we have a vast selection exceeding 100,000 different portraits of MAJOR movie stars, and scenes from MAJOR motion pictures, silent and sound. Please write for details or phone us on weekdays from noon until six at (213) 467-1667.

THE HOLLYWOOD REVUE
Movie Memorabilia
c/o 1680 NORTH VINE, SUITE 918, HOLLYWOOD, CALIFORNIA 90028

SUMMER PREVIEW SO. CALIF. GREAT AMUSEMENT ATTRACTIONS

Studio Tours • Movie Museums • Star Exhibits • Fun Parks • Where To Go For Summer Fun!

Entertainment to suit all ages and tastes is available in Hollywood and the Southern California area. A mecca for visitors from all over the world. This preview is mainly for those who wish to visit Hollywood, the Movie and TV Studios and great entertainment attractions that are located in and around Los Angeles. Easy transportation is available . . . In photos — Phyllis Diller watches Hollywood's talented puppeteer, Tony Urbano, as he dabs finishing touches on her marionette counterpart. This handmade creation, along with a stunning array of elaborately costumed marionettes, appear in "Command Performance," a sparkling extravaganza of the most popular acts in Urbano's eight season's at the **Festival of Arts.** Miss Diller's voice was recorded for Urbano's masterpiece. Several performances are scheduled at the Festival Forum Theatre during the season, July 10 through August 26, in Laguna Beach, California . . .**The Hollywood Experience,** a new major attraction is scheduled to open late 1979. A revolutionary breakthrough in cinematic entertainment . . . multi-image polyphonic portrait of the history of Hollywood, the entertainment capitol of the world will be located in ABC Center, Century City . . . produced by Electrovision . . .**Movieland Wax Museum . . .** the biggest gathering of stars in the world! Over 200 stars in 90 movie and TV scenes. The Palace of Living Art presents great art masterpieces of the world reproduced in three-dimentional wax. See the new Haunted House (live!) dine in the California Plaza Restaurant. Open daily 10 am to 9 pm, weekends until 11 pm. 7711 Beach Blvd., Buena Park. (213) 583-8025.

The Entertainment Capitol Of The World.

Where To Go
What To See

THE HOLLYWOOD EXPERIENCE™

When "The Hollywood Experience" opens late fall at the ABC Entertainment Center in Century City, Los Angeles will have a vibrant panorama of the entertainment industry which will delight tourists and residents alike.

Every recent study indicates that there is a huge audience eager to know more about the Hollywood story: its history, its lifestyle, and what it's like behind the scenes.

"The Hollywood Experience" will answer this need and become a "see-me-first" stop on any visitor's trip to the Los Angeles area.

"The Hollywood Experience" is a vision of Hollywood as a total environment, and it will create this environment in the theater. It is not a documentary or a travelogue, but is truly an experience in total involvement.

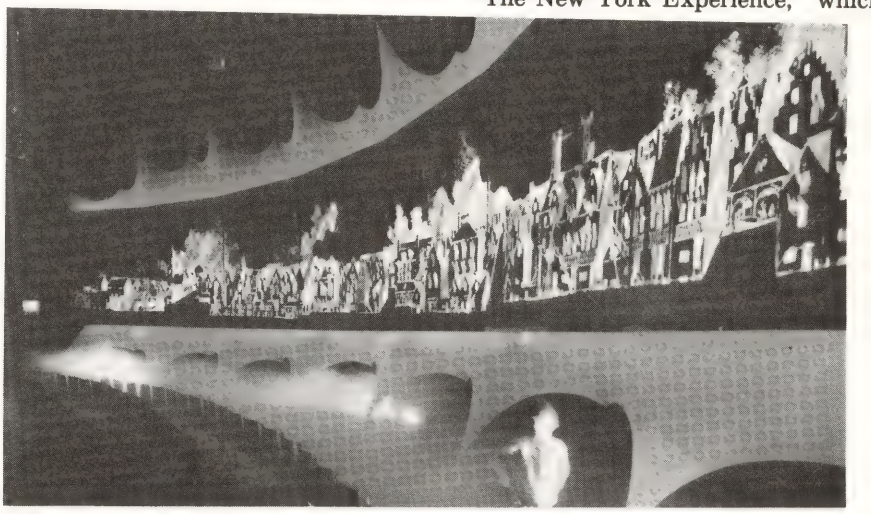
It begins the moment viewers enter the lobby where a permanent, free, interactive exhibit of cinema artifacts and memorabilia will be on display. The "Experience" itself will combine the most sophisticated audio and visual techniques to heighten viewer participation and receptivity, actually integrating the audience into the production.

The impact is amplified by the use of auxiliary screens, projections, and unique environmental effects ranged throughout the theater. The entire matrix is controlled by a microprocessor/computer which synchronizes the visual effects to the sound track.

Hollywood's isn't just a place, it's the symbol for one of the greatest concentrations of imagination, vision, talent and invention in 20th century civilization. "The Hollywood Experience" is a tribute to the vast human and technical resources that have created and sustained the dream capital of the world.

The setting is Los Angeles — 70 square miles of unplanned urban sprawl or "spontaneous development" depending on your point of view it is the entertainment industry which gives this area its identity. The myths and legends created here have pervaded the architecture, have set the fashion, defined the good life, determined the standards of beauty, and affected the values and mores not only of Los Angeles but of the nation and the world. "The Hollywood Experience" will describe how and why Hollywood and the entertainment industry came to be; why Los Angeles is a magnet for thousands every year, still the place to come and "make it," bigger and better than you dared to dream.

The plot of "The Hollywood Experience" is the history of life in the dream capital of the world — a story which begins 75 years ago when a few transplanted New Yorkers with big ideas came to the sunny pacific Coast and began a new chapter in the history of Southern California.



"The Hollywood Experience" will document their rise, the silent days of silver screen, the era of the big studios, the transition from motion pictures to television via radio, and along with that, the development of the recording industry.

A cast of thousands on the screen will tell the real story of the many thousands who have contributed to the industry from the very beginning. In scripted and documentary style, we will see and hear the star personalities of the past and present, and also listen to the hundreds of support people behind the scenes: the assistant directors, make-up men, gaffers, script girls, character actors, stunt men and scene painters. ☆

THE TEAM BEHIND "THE HOLLYWOOD EXPERIENCE"

The San Francisco based firm of Electrovision Productions, Inc. will create "The Hollywood Experience."

Electrovision has pioneered environmental multi-image entertainment since 1969, when their first production, "The San Francisco Experience" was launched. This was followed by "Bing Crosby's Hawaii Experience" and in August 1973, by "The New York Experience," which has been seen by over 1.8 million people. In 1974, Electrovision went international with "The Taiwan Experience," which was the hit of Spokane's Expo '73. In total, over 8 million people have seen Electrovision's productions around the country. Currently in development of the 150th Anniversary of the Republic of Belgium, and "The Great British Experience."

David M. Sacks is President of Electrovision Productions, Inc. He is a thirty-year veteran of the broadcasting industry and for ten years was a Vice-President of ABC and a general manager of KGO-TV, the ABC owned station in San Francisco.

In 1970, with his long time friend and San Francisco neighbor, Bing Crosby, he formed Electrovision Productions, Inc., the first company to use multi-visual techniques to tell a story. ☆

HOW TO SEE FREE TV SHOWS

HOW TO GET YOUR FREE TV TICKETS

Visitors arrive by the thousands during the peak summer vacation season, in fact they are drawn to Southern California like a magnet all year long. When arriving here, they immediately head for Hollywood. "Where can we see the stars" and shows? . . . "Where are the Studios?" We want to take a movie tour!

Here is a run-down on pertinent information. Show times vary so it is best to check with the Broadcasting Studios as to programs and tickets available depending on the time of year you are in Los Angeles.

A limited number of radio & television tickets are available at the Southern California FREE Visitors Information Center, 705 West Seventh Street, Los Angeles & are distributed strictly on a first-come, first-serve basis. Many hotels & amusement attractions have tickets available too.

For tickets to a specific broadcast, it is necessary to write several months in advance to the broadcasting network from which the program originates. Enclose a stamped envelope, *giving your address while here.* Tickets will not be mailed to out-of-state addresses.

Some of the major broadcasting studios are: **ABC—Channel 7**—4151 Prospect, Hollywood 90027 Phone 213 / 663-3311.

CBS—Channel 2— 7800 Beverly Blvd., Los Angeles 90036 Phone 213 / 852-1222.

NBC—Channel 4— 300 W. Alameda, Burbank 91523 Phone 213 / 845-7000

For Lawrence Welk Tickets write:
Plaza Management Inc.
100 Wilshire Blvd., Suite No. 700
Santa Monica, CA 90403
213 / 393-9866

NETWORK ADDRESSES

Want to write to a network about its shows? Here's how to reach them: ABC, 1330 Avenue of the Americas, New York, N.Y. 10019; CBS, 51 West 52nd Street, New York, N.Y. 10019; NBC, 30 Rockefeller Plaza, New York, N.Y. 10020; PBS, 475 L'Enfant Plaza, West, S.W., Washington, D.C. 20024.

NBC Studios

CBS

MERV GRIFFIN productions

TELEVISION BROADCAST TICKETS

ABC; American Broadcasting Co. 1313 N. Vine St., or 4151 Prospect Ave. Hollywood, CA 90028, Phone: 663-3311. Guest relations ticket offices: Vine St. Theatre, 1313 North Vine St. Hollywood 28, Calif. 9am to 4 pm. T.V. Center, 4151 Prospect Ave, Hollywood 27, Calif. 9 am to 5 pm.

CBS-TV; CBS Ticket Dept., Television City, 7800 Beverly Blvd., Los Angeles, CA 90036. Phone: 651-2345 (Request must be accompanied by stamped, self-addressed envelope.)

NBC-TV; National Broadcasting Co., c/o Guest Relations, 3000 W. Alameda Ave. Burbank, CA 91523. Ph: 845-7000, Ext. 3061.

METROMEDIA-KTTV-TV; c/o Guest Relations, 5746 Sunset Blvd., Hollywood, CA 90028.

STUDIO & TV TOURS

Inside Television Tour 3000 W. Alameda 845-7000

An all-too-fast hour behind the production scenes at NBC: Artist's Entrance, Construction Shop, Wardrobe Department, Broadcast Control Center, Video Tape Central, Studio Control Rooms, Rehearsal halls. See how it's done! Tours from 10am to 5pm, Monday thru Saturday; closed New Year's Day, Thanksgiving and Christmas. Cameras not permitted. Free parking. Special group rates available.

Disney Studios, 500 S. Buena Vista, Burbank

Where famous Disney characters were created. Drive around studio for a glimpse of some outdoor sets. Directions: (from Hollywood) Take Freeway north; go right on Barham Blvd., right on Riverside Drive, past NBC-TV Studio.

TBS (The Burbank Studio) 4000 Warner Blvd. Burbank, Calif. (213) 843-6000

Tour is not a staged event but an actual behind the scenes inside-look at how a major multi-media complex operates. Home of Warner Bros. & Columbia Pictures. Studio streets range from Wild Western to Parisian Gay 90's, Imperial Chinese to Depression Tenement—and most everything in between! You'll travel from small town Mid-America to midtown Manhattan—by way of the Camelot Castle and Walton's Mountain!

Universal Studios Tour, 100 Universal Plaza—Universal City
(Hollywood Fwy & Lankershim Bl) (213) 877-1311

Hollywood in the act, behind scenes, at world's largest and busiest movie, TV studio. Enjoy 2-hour guided tour of 420-acre "back lot" with hundreds of sets, see inside sound stages. Thrill to exciting special effects, including the new "Jaws" effect, a collapsing bridge, full-scale runaway train, doomed glacier expedition, quicksand pit, flash flood. After tour, see action-packed stunt show, makeup demonstration, performing moviestar animals. Audience participation in film making at the Screen Test Theatre. Also, museum of Hollywood memorabilia. Open daily except Thanksgiving, Christmas. First tour, 8am; last tour begins 5pm.

MAJOR MOVIE STUDIOS

There is admittance to some studios, in addition to audience participation shows, as conducted by Gray Line Sightseeing Tours & NBC-TV Studio tours.

Where motion pictures and TV programs are produced.
Burbank Studios: Warner Bros. & Columbia, 400 W. Warner
Columbia Pictures Television, Inc., Colgems Sq., Burbank
Culver City Studios: 9336 Washington Blvd.
Disney: 500. S. Buena Vista, Burbank
General Service: 1040 N. Las Palmas
Goldwyn: 1041 Formosa, Hollywood
Metro-Goldwyn-Mayer, 10202 Washington, Culver City
Paramount Pictures, 5451 Marathon St., Hollywood
20th Century-Fox, 10201 W. Pico Blvd., L.A.
Universal City Studios: 100 Universal Plaza, Universal City.

THROUGH THE GATES OF NBC, Studios in Burbank

TELEVISION CITY—Free parking is available on the Television City parking lot at the corner of Beverly Boulevard and Fairfax Avenue. Entrance is on Fairfax, south of Beverly Boulevard. Ample street parking is available at Studio Center.

NBC BROADCAST TICKET INFORMATION

NBC Guest Relations maintains a ticket facility at the studio complex in Burbank which is open 8:30 AM —5:30 PM Monday through Friday A limited supply of tickets is usually available at these locations on the day of the show and the preceding day on a first-come, first-served basis. We recommend your early arrival for widest selection.

Mail requests should be addressed to "TICKETS," NBC Television Network, 3000 W. Alameda Avenue, Burbank, California 91523. Include the name of the show, number of tickets and date desired, if any.

Telephone reservations may be taken for many of the shows. *These reservations do not guarantee admission.* When available, requests are accepted at 9:00 AM on the day of the show, and may be made by calling 845-7000, extension 3061. As reservations will not always be accepted, we suggest calling in advance of the date desired in order to ascertain their availability.

There are some **audience television shows** which host organizations wishing to attend a broadcast as a group. For information and group reservations (20 or more), call 845-7000, extension 2468 or write to NBC Group Services at the address given below. It is often possible to arrange both a tour and a show for your group. A tour discount rate is available for groups of 20 or more.

The minimum age limit for any audience show is twelve. Ticket requests for all NBC shows are acknowledged in the order the mail is received. △

1931 FORD ROADSTER appeared in the movie "Bonnie and Clyde." Also appeared in "Peyton Place." May be viewed in the Cars of the Stars section of: MOVIE WORLD—A WORLD OF FUN, 6920 Orangethorpe Avenue, Buena Park, California 90620.

MOVIE WORLD

Step into a WORLD OF FUN!

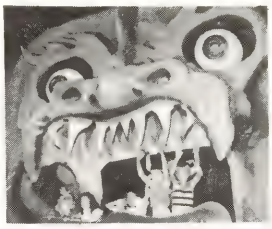
Movie World - A World of Fun, is a giant assortment of laughs, thrills and surprises for the whole family. We open daily, year-round, rain or shine.

Our all new Chamber of Horrors will chill you, and participating in our fun-house activities, thrill you!

See authentic movie props and memorabilia from, "GONE WITH THE WIND," "VOYAGE TO THE BOTTOM OF THE SEA," "HOW THE WEST WAS WON," and the original, world famous ROBBIE THE ROBOT from "The Forbidden Planet."

Plus much, much more.

MOVIE WORLD- A WORLD OF FUN
6920 ORANGETHORPE AVE.
BUENA PARK, CA. 90620
(714) 523-1520 (213) 921-1702



ORBIT ON THE DRAGON'S SPINNING SAUCER

FRANKENSTEIN'S MONSTER IS ELECTRIFYING

THE ROLLING BARREL TESTS YOUR SKILL

Welcome to MOVIE WORLD a World of Fun

TIJUANA TAXI—Representing the world of music in the Cars of the Stars section at MOVIE WORLD is Herb Alpert's Tijuana Taxi. Although commissioned by A&M Records to help promote the 1967 hit album, the taxi is actually a customized 1914 Citroen Cab used in France.

THRILLS AND CHILLS AT MOVIE WORLD — Little visitors take a closer look at the Hannibal 8 — just one of the many props and cars on display from the Warner Brothers' film, "The Great Race." This elaborate exhibit is complete with ice chunks, snow and polar bear, while refrigeration units keep the set at a chilly-degree . . . bundle up everyone.

The ABC Entertainment Center in Century City, site of the annual LA International Film Expo and soon to open "The Hollywood Experience."

Authentic tour of a huge studio, The Burbank Studios, home of Warner Bros. and Columbia Pictures.

Boasting the Wests largest and most thrilling assortment of thrill rides including the Mile-a-Minute Mountain Express—Magic Mountain in Valencia is a fun place to visit.

Parting of the Red Sea at Univeral Studio Tours.

Univeral's new huge Amphitheatre where top productions are staged all summer long.

A street scene in Knott's Berry Farm Western Village, Buena Park.

Movie World

VISITORS GUIDE

AMUSEMENT ATTRACTIONS

MOVIE & TV STUDIOS MOVIE MUSEUMS

ANAHEIM, Disneyland, 1313 Harbor Blvd. Open daily 8 a.m.-1 a.m., mid-June to Labor Day; hours vary Labor Day to mid. Sept.; Wed.-Fri. 10 a.m.-6 p.m., Sat.-Sun. 9 a.m.-7 p.m., rest of year; daily during Christmas the Easter vacations and holidays. Hours subject to change. Gen. Adm.: Adults $5.50, ages, 12-17, $4.50; ages 3-11, $2.50. Enter Disneyland through Main Street U.S.A. 6 Theme-related areas: Tomorrowland, Frontierland, Fantasyland, Adventureland, Bear Country and New Orleans Square.

BARSTOW, Calico Ghost Town. Free admission. Between 1881 and 1896, Calico named after surrounding mountains, was booming silver town of more than 3,500 people.

GREYSTONE PARK, Doheny Road and Loma Vista Dr. Admission: Adults $2, Under 13 and Senior Citizens $1. Sat.—Sun. 1-Guided Tours. 18½ acres of formal gardens. 55 room mansion leased to American Film Institute.

KNOTT'S BERRY FARM, 8039 Beach Blvd. Admission: Adults $4.25, ages 3-11, $2.75; ticket books available. Sun.-Tues. and Fri. 10 a.m.-6 p.m. Sat. 10 a.m.-10 p.m.; closed Dec. 25. Extended hours during holidays. Theme areas: Old West, Ghost Town, Fiesta Village, Roaring Twenties. Many rides, shops and restaurants.

MOVIELAND WAX MUSEUM AND PALACE OF LIVING ART, 7711 Beach Blvd. Admission: Adults: $4.95, ages 4-11, $2.95. Open Sun.-Thur. 9 a.m.-10 p.m., Fri.-Sat. 9 a.m.-11 p.m., in summer; Sun.-Thur. 10 a.m.-9 p.m., Fri.-Sat. 10 a.m.-11 p.m. rest of year. Wax figures of movie and television stars in famous film scenes.

MOVIE WORLD, 6920 Orangethorpe Ave. at Knott Ave. Admission: Adults $3.75, ages 4-12, $1.75. Daily 10 a.m.-9 p.m. Features many cars of historical and television significance. Also, a collection of movie memorabilia.

NEWHALL, William S. Hart County Park, 1¾ mi. N.W. of SR 14 via San Fernando Rd. Free admission. Open Tue.-Sun. 10 a.m.-noon and 1-4:45 p.m.; tours 10 a.m.-12:15 p.m. and 1-4:45 p.m.; bus transportation from parking area Sat.-Sun. only. Park open Tue.-Sun. 10 a.m.-1 p.m. hour before dusk. Home and park closed Jan. 1, Thanksgiving and Dec. 25. 253-acre ranch of late western actor.

HOLLYWOOD, Hollywood Bowl, off Highland Ave., just S. of Cahuenga Blvd. Admission: Adults $1.-12.50, students and senior citizen discounts available nights of performances. Los Angeles Philharmonic Concerts featured Tue., Thur., Fri. and Sat. at 8:30 p.m., July 4-Sept. 17. Natural amphitheater in foothills. Grounds open daily 9 a.m.-5 p.m., July-Sept. Free admission.

MANN'S CHINESE THEATER, 6925 Hollywood Blvd. Hand and footprints of many stars are imprinted in concrete forecourt of famous old theater from the early days of Hollywood. Free admission to forecount.

IRVINE, Lion Country Safari, 8800 Moulton Pkwy. in the Laguna Hills. Admission: Adults $4.95, ages 3-11, $2.95. Daily 9 a.m.-6 p.m. in summer; 9 a.m.-5 p.m., Apr.-May. and Labor Day-Oct. 9 a.m.-3:30 p.m., rest of year. Five hundred-acre drive-through game reserve which resembles an African Safari. Lions, elephants, rhinos, hippos, zebras, giraffes roam in natural habitat. Car windows must remain closed. Rental cars available.

Disneyland—Walt Disney's original Magic Kingdom on 15 beautiful acres features four distinctively different "lands": Main Street, Fantasyland, Frontierland and Tomorrowland. Each features unique rides, exhibits, restaurants, shops and live entertainment,

PALOS VERDES PENINSULA, Marineland, 1 mi. S. of Hawthorne Blvd. on Palos Verdes Dr. S., is between San Pedro and Redondo Beach. Admission: Adults $5.50 ages 4-11, $3.75, Parking 75¢. Daily 10 a.m.-sunset, April 1-Labor Day. Aquatic shows feature killer whales, sea lions

Marriott's Great America—A 200-acre park with five areas themed to America's past. A full day's entertainment. Five theaters and arenas—stage shows, animal acts and circus; 27 thrilling rides: 31 crafts shops and boutiques; 28 family-priced restaurants; 23 games and arcades. Pay-one-price admission: adults (12 and up). $7.95; children (4 through 11), $6.95; toddlers (3 and under), free. Open daily 9 am-10 pm. Fri and Sat 9 am-midnight. At Great America Pkwy exit. off U.S. 101 or Hwy 237, Santa Clara. (Call (408) 988-1776

SPECIAL ATTRACTIONS

BUENA PARK, California Alligator Farm, 7671 La Palma Ave. Admission: Adults $2.75, ages 5-14, $1.25. Daily 10:30 a.m.-9 p.m., July and Aug.; 10:30 a.m-5 p.m., rest of year. Contains alligators, snakes and one of the largest crocodiles in captivity.

CALABASAS, The Leonis Adobe, 23537 Calabasas Rd. Admission: Adults $1, Wed., Sat., and Sun. 1-4 p.m.

CANOGA PARK, The Canoga Mission Gallery, 23130 Sherman Way. Free admission. Wed.-Sun. 11 a.m.-5 p.m.; closed national holidays. Arts and crafts of early California.

GLENDALE, Forest Lawn Memorial Park, 1712 S. Glendale Ave. Free admision, Daily 9 a.m.-5 p.m. 300 landscaped acres. A major collection of white Carrara marble statuary and stained glass windows. Stained glass re-creation of Leonardo de Vinci's "The Last Supper" in Memorial Court of Honor. Lectures scheduled daily. The Hall of the Crucifiction contains one of the world's largest religious oil paintings, Jan Styka's 45 by 195 foot, "Crucifixion". Paintings and stained-glass window shown every half hour daily 10 a.m.-4 p.m. Donations. Also, exact reproduction of Ghiberti's

QUEEN MARY, Pier J, Long Beach Harbor, approached via the Queen's Way Bridge or Long Beach Freeway. Admission: Adults $5, ages 5-11, $1.75. Daily 10 a.m.-4:30 p.m., summer; Mon.-Fri. 10 a.m.-3:30 p.m., Sat., Sun. and holidays 10 a.m.-4:30 p.m., rest of year. One of largest passenger liners ever built. A self guided tour includes the bridge, officers' quarters, engine rooms and upper decks, as well as the Queen Mary and Living Sea, and a Marine Museum.

FARMER'S MARKET, 3rd St., and Fairfax Ave. Mon.-Sat. 9 a.m.-8 p.m., in summer, 9 a.m.-6:30 p.m., rest of year; closed holidays. Food, clothing, gift and book shops.

GRIFFITH OBSERVATORY AND PLANETARIUM, atop Mount Hollywood. Free admission Tues.-Sun. 7 a.m.-10 p.m. Contains a projector which reproduces stars on dome inside planetarium theater. Other projectors create sunrise, sunset effect.

LOS ANGELES ZOO, near jct. Golden State and Ventura Freeway. Admission: Adults $1, children 50¢, in summer. Open daily 10 a.m.-6 p.m. Adults $1.50, senior citizens, ages 12-15, 75¢. Open 10 a.m.-5 p.m., rest of year. 113 acres. Over 2,000 mammals, birds, reptiles. Tram tours.

TRAVEL TOWN, N. E. side of Griffith Park at 5730 Crystal Springs Dr. Free admission, daily 9 a.m.-5:30 p.m.; closed Dec. 25. Features museum of travel.

CHINATOWN, 900 N. Broadway near College St. Chinese shops and restaurants line the "Street of the Golden Palace". Colorful Chinese festivals.

LA BREA DISCOVERIES MUSEUM, 5801 Wilshire Blvd. Free admission Tue.-Sun. 10 a.m.-5 p.m. closed Thanksgiving and Dec. 25. Exhibits

RANCHO LA BREA TAR PITS, Wilshire Blvd. and Curson Ave. Free admission Pits open Tue.-Sun. 10 a.m.-5 p.m.; closed Jan. 1, Thanksgiving and Dec. 25. Guided tours of grounds. Wed.-Sun. at 1 p.m., Scientific diggings daily 9 a.m.-4:30 p.m. tours Thur.-Sun. 11 a.m.-4:30 p.m. Sticky asphalt beds entrapped prehistoric animals and plant life. Viewing station and observation pit.

LITTLE TOKYO, bounded by First, Los Angeles, Third and Alameda Sts. Sells Japanese foods and merchandise. Nisei Week is celebrated here.

DEATH VALLEY JUNCTION, Marta Becket's Amargosa Opera House. Tickets $2.50. Performances Mon.-Fri. and Sat. at 8:15 p.m., Oct. 15-Apr. 30; Sat. only May 1-31 and Sept. 1-Oct. 14; dark June 1-Aug.31. Dance-mime performances created and presented by Marta Becket.

DEATH VALLEY NATIONAL MONUMENT, Scotty's Castle, at the valley's north boundary. Admission: Adults $1, ages 6-11, 50¢. Open daily 9 a.m.-5 p.m. Tours available. Built as a vacation retreat by a wealthy Chicagoan, contains art objects, beautiful furnishings.

DESERT HOT SPRINGS, Cabot's Old Indian Pueblo Museum, 67624 Desert View Ave Admission: Adults $1, ages 6-16, 50¢. Open Fri.-Mon. noon-6 p.m. Contains Indian, Eskimo and early 20th-century artifacts and mementos of Custer's Last Stand.

SUTTER'S FORT, 28th and L Sts. Admission: Adults 50¢, under 17, 25¢, with sound tour. Free admission to Indian Museum. Daily 10 a.m.-5 p.m., closed Thanksgiving and Dec. 25. Restored adobe house (1839), schooners, wagons, stagecoaches.

SAN DIEGO, Balboa Park, at N. E. edge of business district. Free admission to **Botanical Building**. Sat.-Thur. 10 a.m.-4:30 p.m., closed holidays. Free admission, **Fine Arts Gallery**. Tue.-Sun. 10 a.m.-5 p.m., closed Jan. 1, Thanksgiving and Dec. 25. Contains Renaissance, Baroque, and 18th Century Dutch, Flemish, Italian and Spanish paintings. **Hall of Champions**, free admission. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m., closed Jan. 1, Thanksgiving and Dec. 25. Sports Museum containing mementos, portraits and photographs of San Diego athletes. **Museum of Man**, Admission: Adults 75¢, ages 6-16, 10¢. Daily 10 a.m.-4:30 p.m., closed Jan. 1, Thanksgiving and Dec. 25. Exhibits tell the story of mankind, with emphasis on Indians of the three Americas. **San Diego Zoo**. Admission: Adults $2, under 16, free. Daily 9 a.m.-6 p.m., July 1-Labor Day-Oct. 31 and Mar. 1-June 30; 9 a.m.-4 p.m., Nov. 1-Feb. 28. Tramway and bus tour $5. Guided bus tours $1.50. Skyfair Cable Lift, 75¢, ages 4-15, 50¢. One of the largest zoos in the world. Some of the rarest specimens in captivity. Tigers, lions, elephants, giraffes, camels and gorillas. Moving sidewalks from deep canyons to the upper levels.

SEA WORLD, in Mission Bay Park. Admission: Adults $5.95, ages 4-12, $3.75. Rides 75¢, ages 4-12, 50¢. Daily 9 a.m.-dusk, in summer, 9:30-dusk, rest of year. Star performer is Shamu, a 3 ton killer whale. Dolphins, sea lions.

CHINATOWN, covers approximately 16-square blocks bounded by Broadway, Bush, Kearny and Stockton Sts. Grant Ave. lined with colorful temples, shops, tearooms. Chinese theaters, schools, grocery stores and banks.

CHINATOWN WAX MUSEUM, Grant Ave. at California St. Admission: Adults $1.50, ages 6-12, $1. 31 colorful tableaux depicting historical events.

SPECIAL ATTRACTIONS
Continued

SAN PASQUAL, San Diego Wild Animal Park. About 4½ mi. W. on SR 78. Park admission: Adults $3, children $1. Monorail: Adults $2, children $1. Monorail: Adults $2, children $1.50. Combination ticket: Adults $4.95, children $2.50, under 6, free. Open daily 9 a.m.-9 p.m., July 1-Labor Day; 9 a.m.-4 p.m., Nov.-Feb.; 9 a.m.-5 p.m., rest of year. 1,800 acres, over 2,000 animals, including elephants, lions, zebras, rhinos and other animals roam freely, separate by moats. Visitors may see the preserves from lookout points along a hiking trail or from electric monorail.

WINCHESTER MYSTERY HOUSE, near jct. I-280, and SR 17. Admission: Adults $4, ages, 5-12, $2.50. Tours. Daily 9 a.m.-6 p.m., Memorial Day-Labor Day; Mon.-Fri. 9 a.m.-5 p.m., Sat.-Sun. 9 a.m.-5:30 p.m., May and Sept.; Mon.-Fri. 9 a.m.-4:30 p.m., Sat.-Sun. 9 a.m.-5 p.m., Apr., Oct. and Nov.; Mon.-Fri. 9 a.m.-4 p.m., Sat.-Sun. 9 a.m.-4:30 p.m., Dec.-Mar.; closed Dec. 25. Designed to baffle the evil spirits that allegedly haunted Sarah Winchester, eccentric heiress to Winchester Arms fortune. With 160 rooms, 2,000 doors, 13 bathrooms, 10,000 windows, 47 fireplaces, 40 staircases.

SOLVANG, Solvang or Little Denmark, about 40 mi. N.W. of Santa Barbara. Most shops open daily 9:30 a.m.-5 p.m.; closed Dec. 25. Established in 1911 as settlement for Danes. Danish church, college, school, restaurants, shops.

SUMMER THEATRE

Universal Studio's Amphitheatre—Many superstars shine in Universal Studio's amphitheatre '77 summer concert series: Universal Amphitheatre, 100 Universal City Plaza, Universal City.

At the Greek—Summer nights under the stars. Programs start at 8:30 pm. Greek Theatre, 2700 N. Vermont Ave. For further program information, call 660-8400.

Hollywood Bowl—A natural amphitheater in the Hollywood Hills, the Bowl seats 17,500. In summer, concerts are held by the Los Angeles Philharmonic and others. Highland Ave. north from Hollywood Blvd. General information, 980-9421. Theatre party info 985-4321.

Mayfair Music Hall of Palace of Varieties—Recreation of the golden era of musical theater. The building has been restored to its turn-of-the-century plush splendor. Shows begin at 8 pm Tuesdays through Sundays. Located on Santa Monica Blvd. where it meets the sea.

Music Center Tours—Informal tours of the Music Center complex are offered free of charge by the Symphonians of the Music Center. Monday through Thursday (except on days involving matinees or re-

Old Town Music Hall

Features old movies starring Buster Keaton, Jeanette MacDonald, Ramon Novarro, Douglas Fairbanks, and the Ritz Brothers. Prologue to every nightly program on the mighty Wurlitzer Theatre Pipe Organ. Added special feature, a silent-film comedy on every program. Season: Open Fridays, Saturdays, 8:15 p.m.; Sundays, 2:30 p.m. and 7 p.m. Admission: Adults $2. Location: 140 Richmond St., El Segundo, CA 90245; (213) 322-2592.

Shubert Theatre—The Shubert Theatre in Century City, the most modern and beautiful legitimate theatre in the nation is presenting the greatest hits direct from Broadway.

Season: Year round. Admission: Varied prices according to performance and seating. Parking: Ample, minimal fee. Location: 2020 Avenue of the Stars, Los Angeles, California 90067. (213) 553-9000.

ABC Entertainment Center

Located in the heart of Century City (directly across from the Century Plaza Hotel). The Center offers the finest in first-run films from its two plush movie houses—the best in legitimate shows in the Shubert Theatre—plus—the Playboy Club. Harry's Bar and American Grill, Jade West (oriental gourmet dishes), La Cuisine, Fromins Delicatessen, Arkraft Fine Furniture, Ask Mr. Travel Agency, La Connoisur Jade Shop, Security Pacific National Bank, Century West Health Spa, Hank Baum Gallery, L.A. Contemporary Art Institute, Don Conard Gallery. The ABC Entertainment Center is open daily and well into the late night hours. Call (213) 553-5648.

MUSEUM COLLECTIONS

BEVERLY HILLS, Francis E. Fowler Jr. Foundation Museum, 9215 Wilshire Blvd. Free admission Mon.-Sat. 1-5 p.m. European and Asiatic decorative art.

COSTA MESA, Briggs Cunningham Automotive Museum, 250 E. Baker St. at the corner of Redhill Ave. Admission: Adults $2.50, students or active military $1.50, ages 5-12, 50¢. Wed.-Sun. 9 a.m-5 p.m., closed Jan. 1, Easter, Thanksgiving and Dec. 25. Houses approximately 100 vehicles from 1898 to present.

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213/451-1677

Studio Tours • Movie Museums • Star Exhibits • Fun Parks

COWBOY-WESTERN MUSEUMS

ROY ROGERS AND DALE EVANS MUSEUM (interstate 15 and Palmdale Road, Victorville). Collection depicting the private and professional lives of western stars. Open daily, 9 a.m.-5 p.m.

WILL ROGERS MEMORIAL—Claremont, Oklahoma. Honors the great humorist and Western star Will Rogers born Nov. 4, 1879 in Claremont, Mementos, etc.

AMOS CARTER MUSEUM OF Western Art—Fort Worth, Texas. Preserves the flavor of the Old West through works of such great Western artists as Frederic Remington and Charles M. Russell. Interesting exhibits & displays of the old west.

BUFFALO BILL HISTORICAL CENTER—Cody, Wyoming. Comprises the Buffalo Bill Museum of 1927 and the Whitney Gallery of Modern Art, 1959. Trophies and personal effects of Wm. F. Cody, great hero and trail blazer of the West noted for the Buffalo Bill West Shows. Equestrian statue of Buffalo Bill by Gertrude Vanderbilt Whitney is in the Center. Indian Art, paintings, sculptures and priceless mementos.

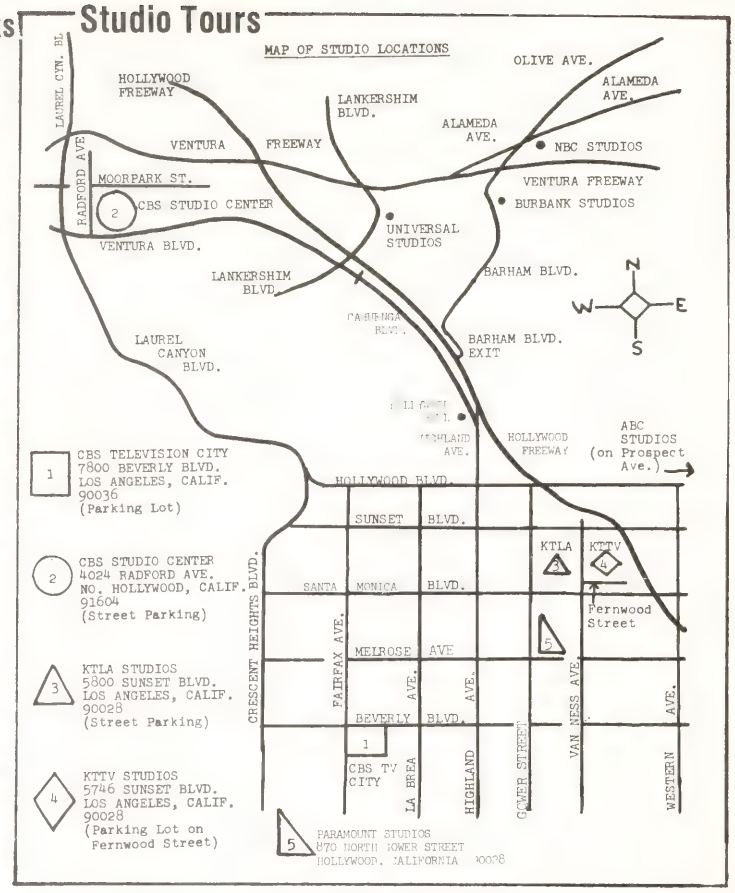
NATIONAL COWBOY HALL OF FAME AND WESTERN HERITAGE CENTER—Oklahoma City, established 1958 on Highway 66. Western paintings, Indian lore and in the Hall of Great Western performers are the names of Gene Autry, Tom Mix, Joel Mc Crea, Gary Cooper, Walter Brennan, Jimmy Stewart and "Miss Kitty," Amanda Blake "West of Yesterday" features an old time Western town complete with a Silver Dollar Saloon. Open 7 days a week, 8:30 am to 8 pm (Adm. $2 and $1 children under 13)

'SPECIAL INTEREST' MUSEUMS

LOS ANGELES COUNTY MUSEUM OF ART, 5905 Wilshire Blvd. Free admission to permanent exhibits. Adults $1, children 50¢ to Frances and Armand Hammer Wing. Tue.-Fri. 10 a.m.-5 p.m., Sat. — Sun. 10 a.m.-6 p.m.; closed Thanksgiving and Dec. 25.

GLEN ELLEN, Jack London State Historic Park, Admission: Adults 50¢, under 18, free admission. Daily 10 a.m.-5 p.m., closed Jan. 1, Thankgiving, and Dec. 25. Author's ranch, home and grave. The two story house contains his papers, personal belonging and mementos of his travels, including South Pacific, art objects. Burnt ruins of Wolf House, the 26-room mansion he built but never lived in are nearby. No off-road vehicles or fires allowed here.

Studio Tours



Academy of Motion Picture Arts & Sciences Library
9038 Melrose Avenue, Hollywood, California.
Curator: Mrs. M. Simpson.
Approx. 4500 books, 2000 bound periodical volumes, and 1300 pamphlets concerning film. 2000 screenplays; Edison letters; stills and press clippings collection. Interlibrary loans.

SCRIPPS AQUARIUM-MUSEUM, 8602 La Jolla Shores Dr. Free admission. Daily 9 a.m.-5 p.m. Main feeding time 1:30 p.m. Wed. and Sat. Within Scripps Institute of Oceanography, a branch of the University of California. Museum contains oceanography exhibits, specimen tanks and an onshore tide pool.

RIPLEY'S BELIEVE IT OR NOT MUSEUM, Fisherman's Wharf. Admission: Adults $3, under 12, $1.50. Sun.-Thur. 9 a.m.-11 p.m., Fri.-Sat. 9 a.m.-midnight, June 15-Sept. 15, Sun.-Thurs. 10 a.m.-10 p.m. Fri.-Sat. 10 a.m.-midnight, rest of year. Displays the bizarre and unusual from all over the world.

Twentieth Century-Fox Film Corporation Research Library
10201 W. Pico Blvd., Los Angeles, California.
Director: Kenneth Kenyon
Over 34,000 books, 4500 bound periodical vols., 1160 volumes of scrapbooks containing pictures for film productions. Library loan facilities.

UCLA Library, Department of Special Collections; Powell Library
UCLA, Los Angeles, California.
Curator: Bob Epstein
Johnson collection of papers on the Negro in the cinema; Vitagraph papers of Albert E. Smith (not yet accessible to the public).

Otis Art Institute
2401 Wilshire Blvd., Los Angeles, California.
Mechanical devices relating to the cinema; costumes of movie stars.

American Film Institute Center for Advanced Studies
501 Doheny Road, Beverly Hills, California.
Secretary: Mrs. Anne Schlosser.

De Forest Research Service
780 N. Gower St., Los Angeles, California 90038
Director: Kellam De Forest.
Over 6000 books, 300 bound and 2000 unbound periodicals relating to film. Interlibrary loan facilities.

Los Angeles County Museum, History Division
Exposition Park, Los Agneles California 90007
Props; costumes of movie stars; materials relevant to the early history of cinema (including apparatus); MSS. and photographic collection concerning film. books, pamphlets, journals on the cinema.

Los Angeles Public Library
630 W. Fifth St., Los Angeles California 90017 Books, periodicals and miscellaneous material on the art and history of the cinema.

Metro-Goldwyn-Mayer Research Department
10202 W. Washington Blvd., Culver Blvd., Culver City, California 90232.
Director: Bob Rogers
Approx. 20,000 books; runs of 84 journals.

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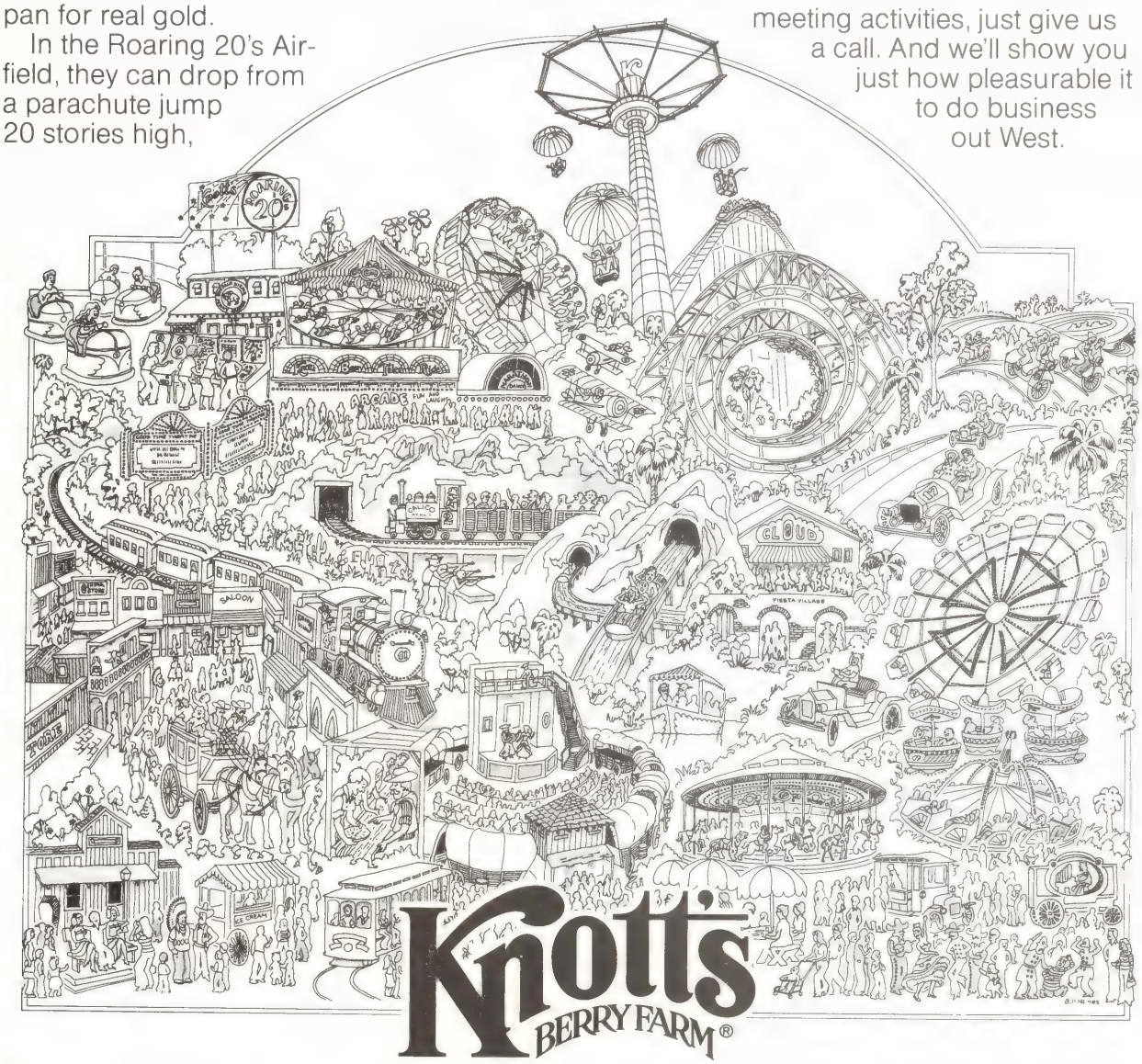

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Celebrity Dining

Robert Lee, genial owner with the Lee family of Ho Toy's has taken himself a pretty bride, **Carol Selb,** and our heartiest congratulations. **Ho Toy's** in Sherman Oaks is a demanding restaurant because it is open every day of the year except Thanksgiving, but Robert, who has won a host of friends with both celebrities and regular folk over the years is around and about most of the time to greet everyone.

***

The Hollywood Women's Press Club had one of the lively luncheon events at Rose D'Amore's longtime popular Villa Capri in the heart of downtown Hollywood. Guest speaker for the day was **Peter Gruber** the well-known producer of First Encounter of the Third Kind among other blockbusters. Also at the head of the table with President Helen Itria Norman and Maxine Thomas, vice-president of the longtime press organization. The ladies had their event in the Villa's beautiful old Jimmy Durante Room where Mr. Schnozz's oil portrait hangs over a real fireplace. The painting was presented to the D'Amores by Frank Sinatra.

***

That pretty brunette **Toni Gilbert** really gets around. The lass that travels with her recording machine for tips from gourmet Chefs presents these intriguing tidbits on KFAC Sundays right after the 5 o'clock news. This time, we snapped her photo with the attractive Michele Tooth, whilst taping a show with the pert English girl who supervises the delicious cooking so many folk enjoy at Oscar's on Sunset Blvd. Oscar's serves both traditional English fare such as steak and kidney pie, bangers and mash, and more. John Bromley, a charmer and Michele's partner in this delightful place usually is pouring the wines. They are now open for luncheon Tuesday through Saturday.

***

Although the **China Trader** in Toluca Lake is a supper club, the Cantonese cuisine is one of the most popular attractions in the long

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established restaurants. The special attention to the exotic cocktails and appealing Cantonese family-style and a la carte specialities attract the loyal following of localites as well as the celebs from nearby Burbank Studios. Incidentally, another favorite luncheon hangout for studio folk and stars is **Paul's French Cuisine, La Petit Montmartre** also on Riverside Drive.

**

Another great entertainment spot is the Sur La Mer in the Marina del Rey and owner **Burt Hixson,** the young man who was named Restaurant Man of the Year in 1978, is now opening the beautiful restaurant for Sunday Brunch.

***

That very fine lady and good writer **Lois Dwan** of the Los Angeles Time's restaurant column dining with pretty **Jackie Cohan** at the award-winning Aux Delices French restaurant in Sherman oaks. Ms. Cohan is the creator (and sells them, too) of the best cheesecake in the world (I think) That Cheesecake! The charming little bistro was as usual packed and host, and co-owner **Roger Martini** brought flowers from his own garden to the tables. After the hectic evening, **Chef Marcel Frantz,** a star of culinary heights in Aux Delices' kitchen came out to chat with the ladies and autographed his chef's hat for Jackie who collects them.

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Continued on Page 50

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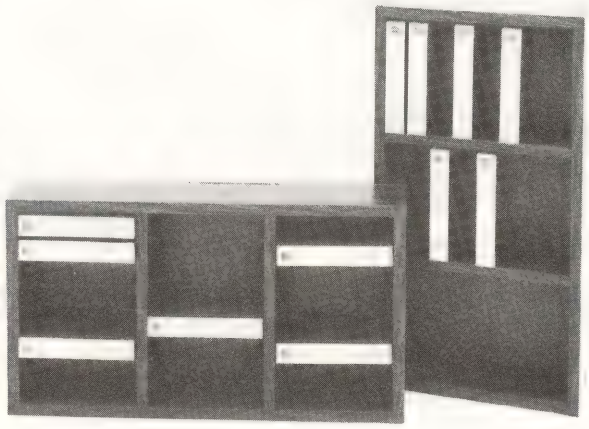

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MOVIEREEL Continued

sive in Mexico's history, has a star-studded cast headed by Stewart Whitman, Joseph Cotten, Bradford Dillman and Gene Barry.

Strict security measures are surrounding the shooting of the film and director Cardona has received anonymous death threats.

***

Briefs: **David Niven** set to star in London producers next pic "A Nightingale Sang in Berkeley Square" . . . **Ray Milland** to appear in "Cave-In" a TV movie for NBC." . . . **Jason Robard** is in the cast of "Baltimore Buffet" now being filmed in L.A. for Film-Fair . . . **Kim Novak** has been added to the list of presenters for the Oscar cast . . . **Cyd Charisse** toplining "Affairs of State" five weeks at the Windmill Theatre in Scottsdale, Arizona.

***

Bette Davis has participated in a Friends of USC Libraries tribute to Jack L. Warner in Town & Gown on the USC campus.

Also on the program were Mel Blanc, Sammy Cahn, Julius Epstein, Sammy Fain, Mervyn LeRoy, Dennis Morgan, Debbie Reynolds, Jack Rose, Mel Shavelson, Hal Wallis, Harry Warren and Max Wilk. Hal KIanter emceed.

***

CBS TV is filming a possible television series "Wild West Revisited" at Old Tucson.

***

International Museum of Photography — An exhibit saluting Academy Award-winning designer Harry Horner will be on display at the International Museum of Photography at George Eastman House, 900 East Ave., Rochester, N.Y. through June 24.

Titled "Designing Hollywood;" productions of Harry Horner (1940-1978)," will feature more than 300 drawings, photographs, blueprints and other production materials from Horner's own collection, as well as from those of the University of Illinois at Urbana-Champaign and the American Film Institute. The exhibit is open to the public.

FILM FESTIVALS

10th Annual Sinking Creek Film Celebration
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A chartered, non-profit organization. National 16mm Film Competition. $5000 cash awards and production grant. 10th Film Study Conference, Vanderbilt University, June 5-9th. 9 a.m. to 11 p.m.

Hong Kong International Festival

The Third Hong Kong International Film Festival will run from June 25-July 8. This festival, although relatively new, offers an impressive selection of programmes: new features, retrospectives, seminars, forums and panorama of Chinese cinema. Hong Kong's prosperous film industry produced 118 commercial features in 1977-78 for an ever-increasing audience. There are two commercial TV stations and over 100 distributions so the potential outlets for festival films are good.

The festival is non-competitive and will consist of: feature films, documentaries, short films and television films. There is a maximum running time of 60 minutes for short films. In order to promote the films more effectively the following documentation is essential: photos, posters, synopses, film biographies, publicity material.

Application entries should be made immediately, with prints to arrive no later than June 10. The address of the Festival is: HKIFF '79. Coordinator, City Hall, Edinburgh Place, Hong Kong, Tel: 5-264528.

SUPER CON 13— Anaheim-So. Calif.

Supercon's 5th Anniversary Celebration will be held June 17 at the Anaheim Inn at the Park Anaheim (Orange County) Calif. Dealers tables — Free parking. Contact Phil Marsh, 17741 E. Fairhaven, Santa Ana, CA 92705 or call (714) 538-8771.

FOX THREE

50 big films featuring the marquee power of Hollywood's greatest names — Marilyn Monroe, Gregory Peck, Anne Bancroft, Tyrone Power and more, starring in comedy, mystery, westerns, everything that's made these films consistently popular with TV audiences everywhere are being syndicated by Twentieth Century Fox.

THAT'S HOLLYWOOD!

The brightest magic of Hollywood, featuring the biggest stars of all time in their greatest moments, with Tom Bosley as host is also being syndicated by Twentieth Century Fox.

THE BIG HOUSE, NATIONAL LANDMARK

The Astoria Motion Picture and Television Center, "The Big House," has been proclaimed as a national landmark. In celebration of the studio's first anniversary, a Dinner Benefit, honoring Gloria Swanson, was held recently with 750 people in attendance. A substantial sum was raised to be used in assisting in future expansion plans.

Ms. Swanson made nine of her starring productions in Astoria and the many guests assembled at the Studio paid great tribute to "The First Lady of the Studio." Highlight of the evening was the presentation to each of the 750 guests of an autographed picture of Ms. Swanson.

WATCH OUT FOR SHELBY, NORTH CAROLINA

Shelby, North Carolina may have the largest film making facilities in the United States outside of Hollywood and New York. Population is 25,000.

The studio opened in 1974 has just completed its 11th theatrical production "all of which have made money, we have not had a losing picture" according to studio heads.

Technicolor President Arthur N. Ryan has announced that his labs will do 100% of **Warner Brothers** worldwide work next year.

NEW YORK PIERS MAY HAVE STUDIOS?

Nancy Littlefield, Director of New York City's Motion Picture and Television Office, is working up a proposal to convert some unused Hudson River piers into film and television studios.

While she was not specific about

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details of the pier conversion she is apparently looking over properties on the Hudson in the midtown area. The plan would involve major production-distribution company investment necessary to turn the sites into studios.

MGM CULVER CITY STUDIO

Frank E. Rosenfeldt, President of MGM has announced that the Culver City Studio will double the amount of office space available to outside producers. In addition the MGM Lab facilities will be enlarged by a new 56,000 square foot addition.

The new facilities are part of a master plan to make Culver City Studios the finest production center for filmed entertainment in the industry.

CBS — STUDIO 52, NEW YORK

On the far East Side, 402 East 76th Street, Studio 52, the newest CBS studio has opened as a broadcast facility containing the most up-to-date modern television equipment in New York City.

Built in 1926 as the Monroe Theatre it was acquired by CBS in 1951 and transformed into a television studio. Over the years such shows as "I Remember Mama," "Candid Camera" and "Playhouse 90" were created there.

BY THE RAILROAD TRACKS

If the plans of a well-known New York builder, Sam LeFrak work out a production center may be built on the railroad yards between 30th Street and 42nd Street and from the river to 11th Avenue in New York.

HOME MOVIE NEWSREEL

by Mike Lefebvre

NITRATE FILM MAY HAVE NEW HOME

Following the "March of Time" fire of August 1977 an ad hoc committee of fire experts and archivists investigated and arrived at a conclusion generally critical of the government's general film storage conditions.

Much of the film had not been converted to acetate film and the years from 1937 to 1940, a very important era of our history, have been lost. Fear is now being expressed as the Hearst and Fox newreels continue to deteriorate while the cost of changing to acetate becomes more and more expensive.

As much of these reels are stored in New York, with only a few duplications in Hollywood, much thought is being given to moving all film to the storage facilities at the Astoria Studio in Long Island City. The vaults at the Studio are believed to be among the best in the country.

Officials of the **National Archives** have reported that a Government film storage facility in Southland, Maryland has been partially burned and 27 million feet of Universal newsreels which covered the years 1929 to 1951 were destroyed. Many valuable records were lost.

The facility was in the process of converting the nitrate film to acetate.

***

VIACOM ENTERPRISES (1211 Avenue of the Americas, New York City, N.Y. 10036) has available for Super-8 sound collectors, two delightful Abbott & Costello feature films: *Jack And The Beanstalk* and *Abbott & Costello Meet Captain Kidd.* Besides their complete run of *Terrytoons,* the company also offers the uncut version of *The African Queen,* as well as their *Elvis Presley and Jerry Lewis* features.

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MATINEE MEMORIES (P.O. Box 342, Garfield, New Jersey 07026) has reached over the 100 mark with top-notch B-Western releases in 16mm. Collectors can locate their favorite western stars in some of the best western action available. Also available from the eastern firm are a large number of cartoon releases, rock and roll films, vintage tv shows, as well as top motion pictures: *Gorgo, The Magic Sword, Africa Screams,* and more. Super-8 prints of their releases can be obtained from Red Fox Inc. (Mountain Road, Box 204, Lykens PA. 17048). This company has obtained the rights to the Lone Ranger and Lassie films in Super-8. Their latest releases is a *Lucy Show* with Jack Benny and a visit to his vault.

***

COLUMBIA PICTURES (711 Fifth Avenue, New York City, N.Y. 10022) is finally paving the way in feature length releases with many block-buster titles. At this time, Columbia is hesitent about announcing further information, but from what we can gather, they are putting out feelers through a few select mail order firms, and giving them an advance exclusive with one or two titles, including *Lawrence of Arabia, Dr. Strangelove* and others. The company is presently offering a 400ft version of *Tommy,* the rock opera; a saucy British comedy available on 2-40ft. reels, *Confessions Of A Driving School Instructor;* and on 7-400ft reels, *Leon Spinks, Birth Of A Champion.* Multi Super-8 sound reels will undoubtedly be the highlight of 1979.

***

When Super-8 was introduced, many collectors of STANDARD 8MM refused to see the threat of "no product." For those standard 8mm collectors who are still looking, we're sorry to say that no new product is available. However, there are still films available, but only in the used line. Perhaps the largest dealer of Standard 8mm is a Michigan firm known as **HART INDUSTRIES,** (P.O. Box 452, Birmingham, Michigan 48012). A listing of titles is available for the asking.

***

L/C FILMS (P.O. Box 6263, Santa Ana, California 92706) has a new sales flyer available for the asking. Specializing in super-8 sound and video, the firm offers all their films at discount prices. Their latest release is a special 400ft reel featuring the all-time best monster commercials, appropriately titled, *The Monster Bash.*

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BUDGET FILMS (4590 Santa Monica Blvd., Los Angeles, California 90029) for years one of the largest 16mm rental companies, has finally decided to add on another dimension of film, and include a special video division. A special sales department will be added for the ever growing collector market, and the firm is now taking request for all interested parties who desire their forthcoming catalog.

***

HOLLYWOOD FILM EXCHANGE (1534 N. Highland, Hollywood, California 90028) has acquired the video rights to the Science fiction sleeper, *Dark Star.* Made on a shoe-string budget, the film has had good play in youth oriented theatres, even developing a cult of its own; in many ways similar to *The Rocky Horror Picture Show.* Dan O'Bannon, special effects worker on *Star Wars,* and screenwriter on the upcoming *Alien* from 20th Century Fox, had no way of knowing that his first picture would develop the following it now has. The combination of top special effects and science fiction comedy, makes *Dark Star* an entertaining film for all. }

Bacall is back! Excerpts from "By Myself" Continued

Drive. Four rooms furnished for $65.00 a month. Very nice. In a used car lot I found a 1940 Plymouth coupe for $900.00. I thought it was heavenly. The price certainly was."

***

"Just after Christmas I was called to the studio by Howard, and he gave me the only present I wanted from life. It was a scene from *To Have and Have Not.* On the day of the test, I was my usual spastic self."

***

"By the end of the third or fourth take, I realized that one way to hold my trembling head still was to keep it down, chin low, almost to my chest, and eyes up to Bogart. It worked, and turned out to be the beginning of "The Look." Howard wanted me in a cocoon, only to emerge for work."

***

"I wanted to give Bogie so much he hadn't had. All the love that had been stored inside of me all my life for an invisible father."

***

"I had a letter from Bogie after the picture was finished. To say goodbye is to die a little - because when I walked away from you that last time and saw you standing there, so darling I did die a little in my heart."

***

"After I made the picture, and became famous I had a letter from my father. According to him, he had been the maligned and mistreated one. It was he who was responsible for what I was today. The letter was filed and ignored . . . Sad in a way, but when a man chooses to forget his child, he can expect the same behavior in return."

***

"Bogie and I were married at Louis Bromfield's home in Ohio. Bogie said when he heard the beautiful words of the ceremony and realized what they meant -- what they should mean, he cried."

***

"Sunday morning I had to collect my children at Sunday school. I told Bogie I would be gone about ten minutes. He said Goodbye, Kid in a most ordinary way under most unextraordinary circumstances. Newspapers later printed that he made it seem overly dramatic. When I got back he was in a semi-coma. On Monday, January 14, 1957 three weeks after his birthday he was gone."

***

"One night after the show Abe Burrows took me to supper. He said he did not know how to tell me this, but a man had called who said he was my father. He wanted twelve seats to the show. I hadn't seen him since I was eight years old. I was furious. You don't have to give him seats, I told Abe. I don't care if he comes or not -- it's up to him. One night I thought I saw the outline of a man in the audience who might be him. I never knew for sure. I'd never be ready for that meeting. You can live your own life -- be responsible, bring up children -- and still be totally unprepared to face a stranger who happens to be your father."

***

"I was approached about a musical version of *All About Eve.* Could I do it? I would play Margo Channing, the part played to perfection in the movie by Bette Davis. Our first rehearsal was December 22nd. We were on our way. I finished my Broadway run in *Applause* sixteen months after it opened. I took the show to London for a year."

***

"The first summer in New York with Sam (Bacall's son by Jason Robards) away, my other children married, I still had no direction. That's when I decided to write this book. I don't like everything about myself, and I'll never be satisfied, but nobody's perfect. I'm not sure where the next years will take me -- but I'm open to suggestions.

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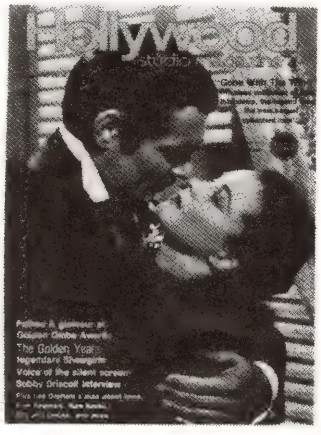

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FOR SALE: miscellaneous STAR materials, clippings, stills, etc. Many movie magazines - books reasonably priced. Send inquiries George Cowgill, 2077 West 101 St., Cleveland, Oh 44102. (5-6-'79)

Reasonable Sale 1950-1979 magazine and newspaper articles and pictures of almost every star. Order your favorites. Include stamp for reply. Betty Burris, 6199 So. Elati St., Littleton, Colorado 80120. (5-6-'79)

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SCRAPBOOKS — Ingrid, Errol, Elvis, Tyrone, Doris, Loretta, Tab, Lucy, Marilyn, many others. Varied prices. Malcolm Mayers, 63 W. 70th St., NYC 10023. (212) 595-8909. (5-6-8-9-'79)

RECORDS 78"*s. Sheet music. All categories. Free lists. **Mr. Records.** Box 764. Hillside, NJ 07205. (5-6-8-'79)

FOR SALE: Photoplay novels from the silent era. Paper back movie biographies and other related books. Large SASE for list. Villa Clarkson, 10 Exeter Drive, Auburn, MASS 01501.

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HARD-TO-FIND PHOTOS. Black & white. Star's etc. $2.50 ea + 35¢ postage). Write what you need to Studio Collector's Club Photo Dept., P.O. Box 5815, Sherman Oaks, CA 91413.

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Original JANET GAYNOR photos, clips, lobbies, etc. wanted. Franz Lynn, 41 Mt. Royal Ave., Aberdeen, Md. 21001 (5-6-'79)

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FOR SALE CLIPPINGS - 30's, 40's, 50's. B&W. $1. Color $2.00. Covers $1.50 - $3.00. Write for list (Be specific) on your favorite stars. Nancy Brown, 5872 Spring Oak Dr., Hollywood, Calif. 90068. (213) 463-5852. (5-6-'79)

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WANTED TO BUY

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WANTED: Copies of Screen World 1950 through 1969, preferably paperback. A.C. Greco, 5 Manor Drive, North Haven, CT 06473. (5-6-'79)

WANTED: Any items associated with or like the movie "Gone With The Wind." Roy MacKender, 82 Gloucester St., Toronto, Ontario M4Y1L9 Canada (5-6-7-'79)

WANTED: material on Miss Julie Andrews, slides, photographs, records, etc. Especially recent material from "10." Buy or exchange. Miss Christien Dings. Graafs, Hornestr. 43. 6085 BT. HORN. HOLLAND (5-6-8-'79)

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WANTED: GWTW material. Esp. color pix of Leigh, Gable, Lombard. Have lots of material on GWTW & many other stars from 40's, 50's for sale or trade. Debbie Batteiger, 1509 E. Atchison, Pasadena, CA 91104. USA (5-6-'79)

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Original Movie Posters, Lobbies & Stills. Send $1.00 for catalogue. Kenneth Colman, 73 Maplewood Dr., Plainview, N.Y. 11803. (12-2-3-4-5-6-'78)

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Los Angeles Times
August 6, 1962

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BACK ISSUES Continued

58 SEPTEMBER 1978—VOL. 12, NO. 7
"THE COMEDIANS"/cover, mural from old Pantages Theatre, Hollywood. All the great comedians, Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasure of hard to find photos.

59 OCTOBER 1978—VOL. 12, NO. 8
"JACK OAKIE" TRIBUTE to a great performer and comedian. 32 page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham — Rosemary Awards for Silent Stars, Moviereel, Disney's top animators.

60 NOVEMBER 1978—VOL. 12, NO. 9
The Hollywood Rebels, Montgomery Clift -Liz Taylor/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes, Lana Turner interview. The new "B's", James Whitmore.

61 DECEMBER 1978 - Vol. 12, No. 10
Cover: Shirley Temple. Her films, her fan club, Storybook Photo Memories, Movie Moppets of Yesteryear, Marie Dressler, Frances Drake, Pat Buttram, Anta Astaire Awards, Ultimate Movie Quiz.

62 FEBRUARY 1979 - Vol. 12, No. 11
Cover: The eternal Marlene Dietrich. Kim Novak - Collectors Photos, Frank Capra Director Series. Judy Garland Auction Memorabilia, Golden Era of Radio & TV, Edward G. Robinson Collection, The Thalians & more.

63 MARCH 1979 - Vol. 12, No. 12
Cover: Judy Garland. Judy's No. 1 fan, an affectionate portfolio, Judy's Photos, "That Elusive Rainbow," The Singing Star Greats, Souvenir Collection. Those singing, dancing ladies - unpublished candids, The Jerry Lewis Story, Enchanting Alice Faye, Carmen Miranda Museum. Hattie McDaniel, "More Than a Mammy."

64 APRIL 1979—VOL. 13, NO. 1
COVER CARY GRANT & INGRID BERGMAN Man Behind the Myrth. An actress for all season. British Movie Cards Rare Collection Photos. '79 Golden Globes. Hattie McDaniel, 1939 Oscar Winner. James Cain of Movie Classics. Tinseltown Trivia & MORE.

65 MAY 1979—VOL. 13, NO. 2
COVER-KATHARINE HEPBURN & SPENCER TRACY. A quarter century of togetherness. A visit with William Powell, Myrna Loy & Powell. The movies most exciting screen lovers. Eleanor Parker above & beyond. Golden era of Radio & TV. Photo album & stories on the old days & more.

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The Laurel and Hardy of Crime

by Lisa Mitchell

Never to bask in even the faintest ray of Oscar light were two splendid talents who became the endearing duo of Sydney Greenstreet and Peter Lorre. No, of course they weren't partners, but like two planets moving into a period of conjunction, they "complemented, enjoyed and strengthened each other" in the vast constellation under the sign of Warner Bros. during a transit that lasted five years. Now, in "Masters of Menace: Greenstreet and Lorre" by Ted Sennett, we have a truly perceptive, loving tribute to these "consummate actors."

Basic biographical material is given, but mainly, Sennett charts the actors' respective careers before, during and after their appearances together in nine movies. Both hoped they would not become identified solely with villianous roles, yet they couldn't avoid it. Though "The Maltese Falcon" gets the most coverage, all of their pictures are assessed. Sennett supplied complete filmographies, admirably cites his sources, flashes delightful word portraits and quotes others — like Fran Landesman's lyric to the song, "Peter Lorre." . . . "sometimes whining, sometimes wistful, like a dissipated baby . . ." Even the cover photo of Greenstreet and Lorre in matching derby hats couldn't be more appropriate for this gem of a book on "The Laurel and Hardy of crime."

(This review, reprinted by the author's permission originally appeared in the LA Times.)

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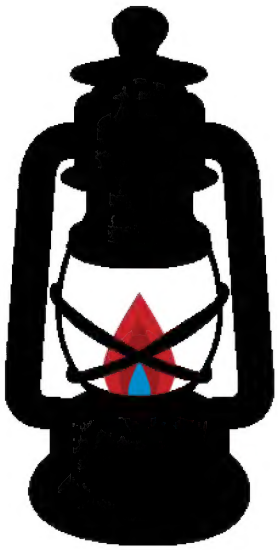

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